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Cellular telephones as evolving instruments of cinematic purpose

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CELLULAR TELEPHONES AS EVOLVING INSTRUMENTS OF CINEMATIC
PURPOSE

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film, and Theatre
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by

John Edward Romano

May 2007

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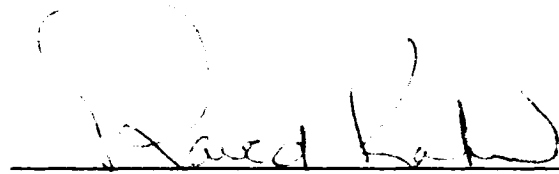
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A handwritten signature in dark ink, appearing to read "David Kahn", written over a horizontal line.

Dr. David Kahn

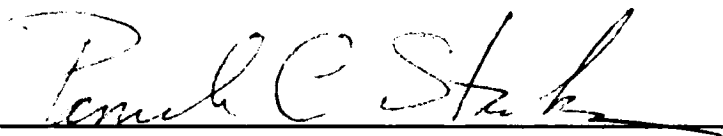
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ABSTRACT
CELLULAR TELEPHONES AS EVOLVING INSTRUMENTS OF CINEMATIC
PURPOSE

by John E. Romano

The increased presence of cellular telephones in mainstream film suggests they serve a cinematic purpose. Identification of specific purpose is carried out through the critical analysis of five films selected from Variety's top twenty grossing films of 2004. Cellular Aided Incidents are analyzed with an inductively generated narrative model of inquiry sculpted by current technological discourse regarding cellular telephony in society and film. Within the cinematic context cellular telephones can serve as instruments of betrayal, deception, death, dialogue, character adhesiveness, hope, identity, aural presence, and transport.

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CHAPTER 1

INTRODUCTION

Since the world premiere of the mobile telephone into society around 24 years ago its use by characters on film has gone from social status symbol to an instrument of cinematic purpose. The DynaTAC 8000X offering limited two-way caller communication was used by characters of privilege in 80's films such as Sixteen Candles (1984) and Wall Street (1987) to reinforce their social status as they lugged around the famous "Brick" shaped mobile phone with both hands while being driven around in a Rolls Royce or stretch limousine.

In Pretty Woman (1990) affluent working class characters in BMWs posed with cell phones that were a bit more technologically refined and slightly smaller in size yet still capable of only one communication function. Ownership of a mobile phone was the dividing factor between rich and poor kids on the hit television series Beverly Hills 90210 (1990). Over the last decade wireless communication technology has transformed the cell phone into an extension of the user's persona by becoming a personal communication device allowing society's callers to take advantage of text messaging, email, Global Positioning Systems, picture and video capture, MP3 compressed digital audio downloading, and extra personal information data storage. These improvements allow characters like Isabel in films of the twenty-first century such as Oceans 12 (2004) the ability to scroll through cell phone menu items such as Phonebook, Call Records, Calls Missed, Calls Received, and Calls Dialed, and retrieve personal contact information on Rusty, the suspect whom she desperately wants to put

behind bars. Jason, the main character from The Bourne Supremacy (2004), transfers data from the cell phone of an agent he knocks unconscious, which gives him keyless access to a vehicle and a direct line of communication with the authorities hunting him. Poor call signal strength becomes a death sentence for the freezing characters in The Day After Tomorrow (2004) when they cannot send location information to rescue teams. A constellation of characters are sutured by their cell phones allowing for a montage of shared conversations regarding intimate encounters with main character Henry Roth in 50 First Dates (2004).

In all these instances, characters use cell phones to fulfill dramatic needs that parallel current motivations for mobile telephony use in society. The abundance of cell phones in film reflects their ubiquitous presence in a society that has embraced them in a life-altering way, forging new patterns of behavior and communication. Social researchers monitor society's increased dependence on the device by seeking out specific uses and gratifications sought after by callers, New Media and Society (2005). Findings suggest that some callers experience an emotional tethering to their phones because assurance from the people they care about the most is just one programmed phone number away, Mobile World: Past, Present, and Future (2006). Camera phones are changing the way callers see the world by allowing them to record spontaneous events as they occur and then broadcast them to friends or news gatherers. With fourth-generation operating systems, cell phones continue to shrink in physical size while evolving into personal wireless computers that efficiently enable

instantaneous telephonic communication. This dynamic device provides an arsenal of animated communication functions that can contribute to a film narrative when dramatized. Today, mainstream film characters of all social status are interacting with other characters by using the cell phone as an instrument within dramatic circumstance to inform, betray, conceal, kill, bring together, to draw hope from, to extend persona, to be aurally present, and to travel. Often dialogue itself contains specific cell phone related language authored by screenwriters who create and develop specific cellular aided incidents within a screenplay.

The following study of cell phones in mainstream film isolates all narrative incidences where cell phones contribute dramatically to the character, dialogue, and story. This process has led to the discovery of specific cinematic purposes provided by mobile telephony in film.

CHAPTER 2

MOBILE TELEPHONY IN FILM

The increased presence of cellular telephones in film suggests they serve a cinematic purpose. In his book, Constant Touch (2004), mobile phone theorist Jon Agar says that cell phones on film advertise social status, symbolize a connection between characters, and serve as stand-ins for the absence of society. He states that mobile phones onscreen are exploited as "iconic markers of status" (143). Agar declares the original Motorola DynaTAC 8000X brick shaped car phone was a piece of mobile technology that had become the "icon of the new" in film, he mentions the lead character from Wall Street (1987) who delivers his lines into a mobile phone while wading through the shallow waves of a Hampton seashore. Far away from his Manhattan office, Gordon Gekko basks in affluent isolation while simultaneously casting a tangled web of deception with his mobile phone that leads to the financial demise of other characters central to the narrative.

Gordon Gekko, the feral corporate raider played by Michael Douglas barked orders down a brick-like cell phone while walking on an Atlantic beach. In Gekko's individualistic, greed- driven world, money never slept- and never stopped moving. Gekko would have no dead time. Wall Street repeatedly drew a contrast between this new atomized anti-society and the older traditional society where personal integrity was based on good character and a firm's worth lay in real products, not junk finance. The cell phone was the icon of the new...Across the ocean, the city workers in London who ostentatiously waved mobile phones modeled themselves on Gekko, their hero. (144)

Along with classifying the mobile phone on film as an iconic marker of social status, the author suggests a character's "uncanny" dramatic circumstance can be affected when use of the cell phone creates a vital link. "There are two

ways that mobiles feature in stories of the uncanny," says Agar, "and both reflect contradictory aspects of mobile culture. In TV series such as *The X-Files*, mobile phones are part of the armory of the good- in this case the FBI agents Fox Mulder and Dana Scully- against evil. The cell phone provides horizontal communication between the heroes (Mulder and Scully) who are working outside, and often against, the centralized hierarchical organization (the FBI) " (Agar, 147). The role played by the cell phone within the context of the *X - Files* narrative has gone from symbol to serving a function. Next he comments on characters and circumstance from the popular Sci-Fi film *The Matrix* (1999). "They can act in both worlds only because they possess state-of-the-art mobiles" (146). Cell phones become a major component of the story because characters could not accomplish their narrative goals without them. The mobiles, in a sense, become supporting characters themselves. So hot was the role of lead cell phone in *The Matrix* that Nokia, a world leader in mobile communications, seized upon the opportunity to present to the market the 8110i model. Heikki Norta, the general manager of Nokia at the time *The Matrix* was released, comments on the roles played by the mobile phone in a promotional message posted just before the film's debut:

Nokia's mobile phones create the vital link between the dream world and the reality in *The Matrix*. The heroes of the movie could not do their job and save the world without the seamless connectivity provided by Nokia's mobile phones. Even though our everyday tasks and duties may be less important than those of the heroes in *The Matrix*, today we can all appreciate the new dimension of life enabled by mobile telephony. As the leading brand in mobile communications, Nokia is proud to see that the makers of *The Matrix* have chosen Nokia's mobile phones to be used in their film. (146)

Just as Nortia claims that the cell phone has given society a new dimension of life, The Matrix gave cell phones a new functional dimension in film. With most films conceived first in the form of a screenplay, mobile telephony has become a new frontier to be dealt with by literary creators.

It has been a great boon to scriptwriters. A good plot depends on interaction between characters. Communication technologies allow characters physically not in the same room the ability to interact, thereby literally expanding dramatic range. The scriptwriters of soaps and sitcoms depend more than any other televisual genres on conversation and gossip. With the land line telephone, a character is rooted to a spot...first with cordless phones and then mobile phones, characters were set free. (Agar, 144)

Characters are set free (physically) from a particular location because of the untethered nature of the cell phone; however they can continue to exchange dialogue and other information that is integral to the story. For example, the protagonist of a film is driving through the English countryside on the M 4 expressway while exchanging dialogue via hands free headset or text messaging with the antagonist who sits inside Seattle's Space Needle arming a bomb. "The mobile is an information technology of instantaneous time" (Agar, 145).

Although characters may be physically absent from each other, the cell phone keeps them connected and present. " Mobile phones give us a powerful sense of co-presence..."(Agar, 147). The absent presence of a character made credible by the cell phone yields a strong dramatic effect within films of the horror genre category for example. The author refers to the film Scream (1996) that contains dramatic circumstance where instantaneous remote communication is exploited. The film shows the murderer calling his victims just prior to slaying them.

For the victims involved " the killer was anonymous, remote but also scarily present as soon as the call was made" (147).

Simply put: Agar suggests cell phones, when dramatized onscreen, contribute to the narrative when they become social status symbols, horizontal communicators, time compressors, character emancipators, and tools for screenwriters.

Demon Drawer shares his perspective on what the mobile phone on film represents in the BBC online article DynaTAC 8000X-The World's First Mobile Phone. He acknowledges the aforementioned DynaTAC 8000X as a "dinosaur in today's eyes but a landmark on the road to today's highly connected world" and chronicles evolution of the cellular telephone in America by isolating specific scenes from films where characters are shown using mobile phones. His time line however, begins with ET: The Extra Terrestrial (1982). The point is made that our famous visitor from another world had to use a landline to call home. Had the movie been created a year and a half later E.T. could have landed in Beverly Hills and phoned home on a "brick." Next, Drawer lists the film 16 Candles (1984) as the first feature film to "showcase" the DynaTAC 8000X. He shares author Jon Agar's view from earlier when he labels the role of the mobile phone in the film as "still a rich kid's toy." Samantha Baker's love interest Jake Ryan has a DynaTAC in his father's Rolls Royce. Sergeant Roger Murtagh uses a bulky, portable phone requiring a shoulder mounted carrying case to call a staff psychologist and inform him that his partner, Sergeant Martin Riggs, is insane in Lethal Weapon (1987). The mobile phone in this film serves not as a status

symbol but as an instrument enabling an onscreen character to exchange dialogue with a character off screen while in the field, un-tethered. At West Beverly High School in the hit television series Beverly Hills 90210 (1990), the determining factor between who is considered a rich kid or a poor kid is based solely on the ownership of cell phones. And finally, in Pretty Woman (1990), when Julia Robert's character walks down Rodeo drive in Hollywood she passes two guys in a car engaged with "their greater-than-fist-sized" cell phones which Drawer calls "the zenith of cool then, but not so much today!" Of the five titles from 1982 to 1990 mentioned in this paper, four were major box office hits and one was a major television success. In all but one film, the mobile phone reinforced a character's status as it was presented as a luxury that only the wealthy could afford to use. And in Lethal Weapon it was still a tool available only to law enforcement agents. In all filmic examples, use of the mobile telephone is depicted as a privilege and is used to reinforce a character's social status.

Mobile Telephony In Society

The cellular phone has transformed profoundly the way we conceive of our world and our personal space, the way we understand our civic selves and our private selves. On a commuter train in rush hour, wedged in amongst the jostling throng, we are able to use our cellular connection to reach all the way home to our private sphere, and somehow to summon a part of it. This little piece of communication technology is able to create a comforting little capsule of domesticity around its user, even in the most public of spaces... today the popularization of the cellular phone is producing a unique revolution all its own, deeply affecting our of behavior, and even our consciousness of daily existence. (Fracchiolla, 304)

In her Queen's Quarterly essay, "The Cell and the City", Cultural attaché Beatrice Fracchiolla perceives the convergence of cellular telephony in society as a revolution that is changing our consciousness of existence and patterns of behavior. She claims cell phones have made themselves necessary in our nomadic lives because they help us maintain our identity. When we leave our domiciles we are, in a sense, roving to our place of work, leisure, or conflict. Our mobile phones keep us connected with people who constitute our sphere of influence. The author says cell phones serve two complementary yet distinct functions in society and each come with positive and negative consequences. The first function is that they serve as enlargers of our "circle of relations". This parallels Jon Agar's concept of dramatic range expansion from earlier in the chapter. Compare our "circle of relations" to a constellation of characters dramatizing their cellular phone conversations within a narrative. Furthermore, these conversations can be had instantaneously and at any time of the day. However, this communication immediacy affects how we respond to calls. Mobile phone users can become slaves to their incoming ring tones by automatically answering calls on the first ring or measure of a tune. This behavior can reflect negatively on the user if he or she is in the company of peers or loved ones. "Because of its highly individualistic character, the use of the cell phone can of course carry negative consequences for social life in general...the abrupt initiation of electronic conversation disrupts the organic conversation of those who are physically assembled" (304). The disruption alienates the user from those presently around him. If this were a dramatic circumstance in film

the intrusive, incoming call could carry information on subplot. A character could then interpret the callers dialogue on-screen in an aside-like fashion and alienated characters could crowd the lens behind him. The second function served is that of the "electronic link" that keeps us connected socially and emotionally.

Since the cell phone is not linked to any specific home address or workplace, it does not carry any of the references to professional or social status that are related to the station to station communication of the past. And for this reason some people give their cell numbers more readily than those for their stationary phones. Others consider their cell phones to be part of the private life-a channel of communication that should be insulated from the connections of business and casual acquaintance; these people give their cell numbers only to a restricted circle of friends and family. We can even detect an interesting link between email and conversation on a cell phone, the first being the written version of the second. Both enable us to create a fleeting electronic link with someone else, and then to decide whether or not to develop it (Fracchiolla, 305).

The cell phone's mobility affords the user freedom to instigate or terminate an intimate line of communication with whomever she chooses at will. As we tote our conversation conductors with us everywhere, we taper our daily lives around patterns of usage that involve retrieving voicemail, exchanging email, and sending text messages. The author thus hails the cell phone as a tool of autonomy, "that carries its own paradox; it reduces our slavery with respect to the fixed phone and yet increases a type of psychological and physical dependence as it makes us more available to calls anywhere." (305).

The downside of this is of course being susceptible to incoming calls at all times throughout the day and night which can make cell phones a hindrance when trying to accomplish non communicative tasks. The author reminds us that we

have the option of disengaging. "One of its greatest joys is simply to sever the electronic link and enjoy the liberty of having this particular choice" (305).

Functions of cellular telephony discussed in this essay serve as conduits for subplot and sutures for character constellations when dramatized within the cinematic context.

Rationale and incentives for cell phone use are given in "More Than Just Talk on the Move: Uses and Gratifications of the Cellular Phone" (2001). Social researchers Ran Wei and Louis Leung proclaim, "Mobility, immediacy, and instrumentality are found the strongest instrumental motives in predicting use for cellular telephones, followed by intrinsic factors such as affection and sociability"(Leung, 310). The authors say that people are inclined to use cell phones because they allow us to communicate on more than one level. Mobile phones have become personal communication devices allowing for text, graphic, data, picture and video transmittal thus making it a "technology that mixes interpersonal and mass communications" (Leung, 313). As a result of this communication integration, citizens around the world are maintaining relationships differently. Wei seeks to find out if people assign special values to their personal communication devices when they integrate them into their daily lives. In his solo article, "Staying connected while on the move; cell phone use and social connectedness" (2006), data from a survey he conducted on Taiwanese college students reveals that the cell phone use strengthens family bonds, facilitates symbolic proximity to people called, and expands psychological neighborhoods. Onscreen a character using a personal communication device

can exchange dialogue with a character from one storyline, text dialogue with a character from a second storyline, and send a picture of the character physically standing nearby to another character enabling a third storyline making the cell phone's cinematic purpose that of a storyline router.

In Mobile World; Past, Present, and Future (2006), Jane Vincent touches on the emotional experience of cell phone usage.

There is a kind of emotional tethering brought about by owning a mobile; an ever-present invisible line that joins the user of a mobile with their nearest and dearest, or with points of contact, positive or negative. For the owner the emotional attachment is not with the device itself, but with the contact information stored on it. It is this that is extraordinary about the mobile and that stands it apart from other information communication technologies. (Vincent, 99)

Emotions are naturally woven into human communication because we speak to convey thoughts and feelings. On screen, "Today's films are much more visual, the character's emotional arc is expressed through the character's actions and reactions" (Field, 58). When contact with a specific person is made with our cell phones we imbue stored data such as Contact Name, Email address, Alternate phone numbers, and Picture I.D. for example, with an emotional tag of their essence. The caller information displayed on the phone's LCD is often the only thing we see when communicating with our absent contacts. Even the appearance of a familiar phone number can trigger an emotional response. Stored data in the form of call logs, phone books, text message archives, and photo galleries, can reveal the names of who we talk to, the time and date of the conversation, and the nature and topic of conversation making the cell phone an extension of our persona as well as a digital record of our interactions and

relationships. Popular online source Wikipedia states that "The mobile phone itself has become a totemic and fashion object, with users decorating, customizing, and accessorizing their mobile phones to reflect their personality" ("Mobile Phone," 2005). Within a cinematic context use of the cell phone can reveal facets of a character's personality.

As society becomes savvy with cellular enabled motion, deceptive uses have emerged. For callers who relish their anonymity while they converse mobile phone deception services are now available. With the slogan "Hide behind sound, make it your alibi," Sounder Cover TM, founded by Liviu Tofan and Razvan Dragomirescu of a German mobile services firm, allows users with selected Nokia handsets to play pre-recorded bursts of traffic noise, airport announcements, or a variety of themed background "natural sound" to enable an authentic call of deception. A cellular "get out of jail free" card is being offered by Cingular wireless for callers who wish to have a limited face to face conversation. Escape-A-Date places an urgent, potentially life shattering outgoing call to your mobile at a pre determined time of day, say just after an unsavory blind date begins, or during an inquisition from your boss. The person looking for an escape can answer this call passionately and flee from his engagement with urgency. Collaborators of deception can unite through what Jonah Bloom of Advertising Age calls Alibi clubs. Here a group of callers agree to provide alibis for each other in the event somebody questions their call whereabouts. Successful alibis range from one member needing an excuse when a baseball game made him late for a party and another working professional who

simply desired a day off from work to go to the beach. These mobile services have in common the geographic deception attribute of cell phone use. When characters on screen exploit this element for dramatic need, mystery, fear, and creepiness are conveyed as exemplified by Jon Agar's reference to the horror movie Scream, (1996).

Mobile Telephony and Technology

On March 6, 1983, the Motorola DynaTAC 8000X became the First Generation Cellular hand-held mobile phone to be offered commercially after receiving approval from the U.S. Federal Communications Commission ("Motorola," (2004). Pioneered by Dr. Martin Cooper and lead designer Rudy Krolopp the Dynamic Adaptive Total Area Coverage 8000X weighed two pounds, was 13x1.75x3.5 inches in dimension, boasted thirty minutes of talk time, had a LED display with a lofty memory for up to 30 dialing locations, needed a full ten hours to recharge, and could be purchased for a mere \$3,995 according to experts at Retrobrick.com who sell the sought-after vintage phone today for around \$125. The first commercially available mobile phone "helped launch an industry with hundreds of millions of global customers, billions in annual revenue and leading role in the evolution of the way people communicate," says Brad Smith of Wireless Week online, ("Wireless Week," (2007). The cell phone's size has been refined by the communication evolution of the past 23 years. As newer mobile phones shrink in size, their functionality expands. Common form factors in use today are the "bar shaped" phone such as the Nokia 6236i which inherits its elongated, boxy design from Motorola's

legendary DynaTAC 8000X, and the "clam shell" or "flip-phone" style also pioneered by Motorola who released models such as the Star-TAC S 75 to the public in 1989. Cell phones today run on the fourth generation (4G) cellular communication system that integrates itself with operating systems created by software companies like Microsoft, Linux, Symbian OS, and Linux. These operating systems work together with a wireless interface program like Bluetooth to make possible features such as game downloads, email, Short Message Service (SMS) or text messaging, Global Positioning System (GPS) software, and MPEG-1 Audio Player 3 (MP3) music playback.

Now making up 85 percent of the cell phone market are camera phones invented by Philippe Kahn in 1997. Models like the LG "Green Chocolate" offer a "...luxurious 1.3 megapixel camera" and camcorder with a micro Serial Digital (SD) memory port for extra storage, "Mobile Phone," (2007). Camera phones give society the medium of mobile visual expression. With this power they become citizen journalists who capture newsworthy events because they happened to be in the same location when they occur. "The footage was captured by a cell phone camera and was sent around the world instantaneously. It seems to be just the latest example of how camera phones have changed the way we see the world", "Camera Phone," (2006). Mobile moviemakers, who submit captured staged dramas competitively, have emerged. Daniel Terdiman reports on Zoie film's independent mobile film festival in his Wired online article "A Celebration of Cell-Phone Film, " (2004). Video clip submissions can be up to three minutes in length and must cater to the visual limitations of the cell phone

screen. Mobile moviemaker Joe Miale says the most important factor in shooting films for cell phones is being able to tell a quick story. "From a director's standpoint, you'd probably shoot things that were visually simple...you're not going to make a short film that is character based, it would be more caricature based. I don't think there's enough on that tiny little screen to give you a breathtaking performance with subtlety," "A Celebration of Cell-Phone Film," (2004). The creative mini movies can be downloaded and viewed by subscribers making content distribution instantaneous. Camera phones give a visual dimension of still picture and video recording to its user. Characters on-screen can use this feature to capture events within the narrative that can support their dramatic need.

Cinematic Purpose

Before the cell phone, attributes of the traditional telephone were exploited for cinematic purpose. In Telefon (1977) a secret agent uses a telephone to manipulate brainwashed killers. A conduit for love that brings together Rock Hudson and Doris Day is the function of the telephone in Pillow Talk (1959). In Robert Altman's Shortcuts (1993) the telephone's deceptive capability is taken advantage of by a mother who makes a living having phone sex, while caring for her kids. Telephones became on demand murder weapons in The Naked Kiss (1964) and The Stepfather (1987). Premeditated murders were realized through the employment of telephones in Murder By Phone (1980) and The Invisible Killer (1940). For these films, telephones become instruments enabling dramatic objective. In Wendy Haslam's article "Sorry, Wrong Number", the telephone's

role in the 1948 film classic of the same title is symbolic and "represents an object of miscommunication and frustration" (Haslam, 1). The film's storyline is fed by incidents that occur as a result of the convalescent main character Leona's dependence on a bedside telephone. This phone is her only link to the outside world. Terror grabs hold of her when she is accidentally connected to another line and overhears two thugs finalizing the details of a murder plot. She assumes the murder involves her and sets the story in motion. A behind the telephone perspective shows a maze of wires through which conversations from people of all walks of life are delivered. Introductory text scrolls over a shot of switchboard operators frantically engaging and disengaging callers and reads:

In the tangled networks of a great city, the telephone is the unseen link between a million lives...It is the servant of our common needs – the confidante of our inmost secrets...Life and happiness wait upon its ring... and horror...and loneliness... and death!!! (Haslam, 2).

Throughout this sequence a white telephone sits, stalwart, in the bottom left of the shot. It is dominated by its oversized shadow that commands the space of the frame suggestive of its power to spread doom to callers at any time. Haslam critiques a film where the telephone is representative of a messenger of death and salvation. In James Vest's article "Phones as Instruments of Betrayal in Alfred Hitchcock's Bon Voyage and Aventure Malgache", the author juxtaposes scenes from both films where Hitchcock transforms the everyday context in which the telephone is used into a riveting dramatic context on film proposing that, "Hitchcock featured phones as instruments of manipulation and of betrayal in scenes calculated to sustain suspense, to stir imagination as well as conscience, and to stick indelibly in memory" (Vest, 529). In Dial M for Murder Hitchcock

uses the condition of attendance for telephone use to stage the murder of Tony's wife Margo. An eerie telephonic theme is set when the opening text in the trailer reads, "A direct line to high tension drama you'll never forget" and a "Two party line to her affections." The murder sequence in this film hinges entirely on a phone call placed that lures the victim to her fate. In the above films the telephone assists the main characters in accomplishing their dramatic needs. However, the telephone's function is limited because it offers only one form of communication and its tethered nature required characters to taper their dramatic action around the stationary location of the device.

Dramatic Circumstance

Throughout this chapter the term dramatic circumstance has been used to describe the setting where phone related events take place in film. It is important to be aware that these circumstances do not occur at random. Instead they are carefully crafted moments within scenes that come together to form a structured narrative writers for film call a screenplay. Internationally acclaimed screenwriting guru Syd Field, whose book Screenplay (1987) has been translated into twenty-two languages and is used in over 400 colleges and universities in the country, defines the screenplay in The Screenwriters Problem Solver (1998) as "a story told with pictures, in dialogue and description, and placed within the context of dramatic structure" (252). Within these planned dramatic incidents the cell phone enables a character's dialogue and influences his/her behavioral action. As mentioned earlier, the cell phone's mobility allows a character to move freely about the screenplay and exchange dialogue, a function of character

that according to Field "...is one of the most striking qualities about your character. It tells us who he or she is, sets up the exposition, moves the story forward, adds humor, and can be one of the elements used in transitions" (183). Dialogue can also be specific to more than one storyline. William Miller's Screenwriting for Film and Television (1998) offers Task, Inter-personal, and Intra-personal storylines as common types. Task storylines typically form the main story, or the physical objective of the protagonist. Accompanying the task storyline are the interpersonal ones. These deal with romantic, platonic, or hostile relationships held with other characters. Intrapersonal storylines expose a character's internal struggles such as, "overcoming false pride, developing confidence, or resolving a conflict between personal desire and sense of duty" (Miller,61). Often a particular storyline will support a subplot. Cell phone functions such as text and video messaging when dramatized can become conduits for subplots that Field insists, "are a function either of action or of character. The purpose of a subplot is to add more solid dramatic possibilities to your story line; to open up action so the script becomes more visual, and to fill in any pieces of missing action to sharpen and define the conflict" (Field, 134). A physical secondary action is required of the character when using a cell phone in a scene. Does he flick open his "clam shell" phone with his mouth? Does she pause and look at the phone before answering or does she just grab it and say hello? These small nuances can resonate within a phone-aided incident by contributing to the overall dramatic action and revealing facets of the character's personality. "Action is character; what a person does is who he is, not necessarily

what he says. Film is behavior. Because we're telling a story in pictures, we must show how the character acts and reacts to the incidents and events that he or she must confront and overcome" (Field, 167). Screenplay elements such as dialogue, subplot, and action are all components that contribute to the fulfillment of a character's driving force through a storyline, dramatic need. Dramatic need can be defined as anything your characters want to win, gain, get, or achieve during the course of the screenplay. And the course of popular screenplays today follow the formula of what screen author Pat Silver-Lasky in Screenwriting for the 21st Century, (2004) calls *mainstream structure*¹. The structure is comprised of three acts that contribute to the narrative distinctly.

ACT ONE (30 minutes)

Main Plot

Initial Turning Point (10 to 15 minutes in)

Introduction of Subplot

Main Plot Crisis

ACT TWO (40 minutes)

Main Plot

Subplot

Mid Act Crisis

Cliffhanger

ACT THREE (20 minutes)

Main Plot

Subplot

The Major Crisis and Decision

Resolution Scene

The components of film dramatic narrative mentioned come together in the organic creation of a screenplay, which is a "form that is constantly evolving, for

¹According to Lasky the "90-minute, three act format is the most popular and conventional Hollywood format for mainstream film." Screenwriting for the 21st century, (2004).

film is a combination of both art and science. It is a craft that drifts upon the growth of technology" (Field,56). Advances in special effects and digital cinematography effect how films get made, but also "As the science progresses in movie making, the storylines, the subject matter, will adapt themselves to the times" (p.168). Part of this adaptation involves the integration of an evolving instrument of cinematic purpose called the cell phone.

CHAPTER 3

EXPLORATORY APPROACH

Identification of cell phones as instruments of cinematic purpose will require content analysis of the medium in which they are showcased. Five films, each of a different genre category, have been selected from Variety Magazine's top 20 highest grossing box office releases of 2004. These films are The Bourne Supremacy (Action), The Day After Tomorrow (Science-Fiction), 50 First Dates (Romance), The Grudge (Horror), and Oceans 12 (Crime). Films are viewed on DVD formats and dramatic circumstances involving cellular telephony or aspects of cellular telephony are critically notated in Table 1 as Cellular Aided Incidents (CAI) within a Template of Inquiry.

Table 1

Recorded Cellular Aided Incident from The Bourne Supremacy (2004).

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
CELLULAR AIDED INCIDENT	#2
TOTAL RUNNING TIME	02:19:00
CAI SCREEN TIME IN	00:32:10
CAI SCREEN TIME OUT	00:32:54
TOTAL CELL SCREEN TIME	: 44

The following questions comprise the remainder of a specifically crafted Template of Inquiry.

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- The disheveled agent answers a call from chief investigator Pamela Landy in Langley, Virginia.
- Call is being monitored by Jason Bourne who is driving away in the agent's car. He is able to do this because of the data obtained from the agent's phone.

TELEPHONIC DEVICES INVOLVED:

- Agent's Nextel model I 50/ Mindspring brand PDA. Incoming, cellular.
- Chief Landy uses a "Clamshell" style cell phone. Outgoing, cellular. Bourne eavesdrops with his Siemens bar phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- Bourne learns that Pamela Landy is in charge of capturing him. He intercepts and saves her cell number for future contact with his cell phone.
- He discovers he is being framed for two recent gruesome murders.
- Pamela Landy is on a plane to Berlin as she is speaking.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The CIA's need to emphasize the severity of the situation by calling Bourne armed and extremely dangerous is carried out verbally on the cell phone.
- Jason Bourne's need for information on why the authorities want him dead is enabled through the use of the cell phone's functionality.

ENSUING ACTION:

- Bourne heads to Berlin to intercept Landy.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Incoming call location is stationary. Naples, Italy.
- Outgoing call is in motion throughout the city of Langley, Virginia.
- Monitoring call is in motion throughout Germany.

CORRELATION DESCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- All three cell phones are used within a 2,800 mile radius instantaneously.

Template of Inquiry Conception

The Template of Inquiry is comprised of sixteen questions crafted from an informational hybrid containing the theoretical model of inductive inquiry proposing who?, what?, where?, why?, and when?, and current techno-cultural aspects regarding use of cellular telephony in both society and film. Its primary function is to record events called Cellular Aided Incidents (CAIs) or dramatic circumstances in films wherein characters use cell phones to meet their dramatic needs. Since cellular phones functionally coexist with other forms of telephony such as conventional landline phones and varieties like cordless phones, phone booths, wall phones, speakerphones, and answering machines, consideration is given for this and therefore all Telephony Aided Incidents shall be recorded and accounted for. However, only CAIs will be analyzed for the purpose of this study. Questions one and two regard the film title and genre category. Question three requires the name of the film's screenwriter. CAI numbers are tallied in question four. Question five contains the movie's total running time. Questions six through eight are related to time consumption because it is a necessary, irrevocable investment that must be made when anybody uses a cellular phone or views a film. We talk in real time, take note of call time, purchase call time minutes for usage, and plan our calls often around a certain time of day. Filmgoers must invest the total running time of a film in order to view it in its entirety. On average an investment of one hundred twenty minutes, not including previews is required to view a mainstream film. Cell phones consume a film's real total running time when used onscreen.

Questions nine through sixteen are dedicated to extracting specific information about the nature of the CAI.

CALL TYPE, INCOMING, OUTGOING, OR IN PROGRESS is forged from a behavioral perspective and focuses on the type of physical action exhibited by a character in preparation or response to a cellular phone call. Incoming calls may trigger a reactionary response by a character that can bring a sense of urgency to a scene. Outgoing calls can trigger dramatic action away from the current scene. In progress calls present a situation where characters involved are already connected allowing for simultaneous physical action and dialogue exchange to take place in support of each character's dramatic need.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE identifies who is directly affected by the incident. According to Jon Agar the cell phone enables horizontal communication between characters. Demon Drawer says they reinforce a character's status. Cell phones are tools to be manipulated by the user within a condition of attendance according to Paul Levinson.

TELEPHONIC DEVICES INVOLVED considers cell phone form factors from "The Brick" portion of the literature review. Since the introduction of the DynaTAC 8000X, cell phone form factor has evolved into variations of two functional designs. These models are either the flip phone/ clamshell type or the bar shaped model. Notation of form factor is taken because it will dictate how a character handles the device. The clamshell phone must be physically pried open in order to place an outgoing or receive an incoming call. Creative action

choices made by a character in the dramatization of this ritual within a Phone Aided Incident may contribute to the dramatic objective of the moment, or reveal a facet of his personality. Also additional communication options such as hands free headset, text messaging, still picture and video recording are considered should they contribute to the dramatic range of the character making use of it.

STORY LINE INFORMATION REVEALED is designed to find out how a storyline is enabled by characters with cell phones. Focus is on the dialogue exchanged. Can William Miller's Task, Inter-personal, and intra-personal storylines be detected? Does the cell phone at times become a storyline router that reveals subplot, which according to Syd Field says is a function of action and character?

CHARACTER NEEDS FULFILLED BY THE CELL PHONE focuses on the character's dramatic needs and how they are being met through the use of the cell phone in the incident. Are needs contingent upon a strong cell phone signal getting through? Does a dead battery change the fate of a character in the story? Social researchers Ran Wei and Louis Leung propose instrumentality, immediacy, and mobility as motives for cell phone use. Are these motives evident in the phone aided incident and dramatized by the character to accomplish her objective or super objective within a scene?

ENSUING ACTION exists to take note of any subsequent dramatic action exhibited by character(s) that is due entirely to the phone aided incident. What happens next? Does the sniper pull the trigger on his victim? Has the data

for decoding the nuclear bomb been transferred in time to thwart eternal global destruction?

The rationale behind LOCATION TYPE, STATIONARY OR TRAVELING is based on the cellular phone's inherent power of un-tethered mobility. Beatrice Fracchiolla says cell phones are tools of autonomy that carry their own paradox how does this translate within a dramatic circumstance. This means phone aided incidents can take place in virtually any location. Both characters can be in motion and traveling to or from each other while engaged in intimate or casual dialogue. The peeping tom or killer could be lurking outside the victim's house and staring at her while on the phone. The fugitive could be calling from an anonymous location. The fact that the mobile phone in film has afforded characters the use of motion and location anonymity when exchanging scripted dialogue makes this question an integral component in the discovery of the dramatic implications of the device.

CORRELATION DESCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND ITS LOCATION is designed to illuminate any relationship that can be detected between a character making use of a telephonic device other than a cellular telephone such as a phone booth, answering machine, office phone, or speakerphone that require a specific, tethered conditions of attendance with a character who is using a cellular phone. How limited is the tethered character versus the un-tethered character? Are there advantages to the condition of attendance required by the speakerphone compared to the mobile phone?

The Template of Inquiry has been designed to scrutinize Cellular Aided Incidents in a manner that will yield pertinent data towards the discovery of emerging cinematic purposes fulfilled by the cellular telephone. These purposes, once detected, will become categories of function that every Cellular Aided Incident will be assigned to. Once a C.A.I. is dedicated to a category of purpose and is framed by its cellular screen time length, other information regarding the incident will be discussed in the order of that Template of Inquiry. Below is an example of how data harvested from the Template of Inquiry is interpreted.

CAI Sample: Aural Presence / Multiple Character Suture

A call involving main character Rusty and four other characters is in progress. The four characters are heard and not seen and are identified by three American accents and one English. They debate their next heist that requires the penetration of a fortified building in order to steal a large sum of money to payback their debts. Rusty terminates the call after proposing they should move the entire building in order to break in. The incident allows five characters to exchange dialogue, one physically present and four aurally present, from five different locations simultaneously.

The following categories of emerging cinematic purpose have been created inductively from information gathered solely from Inquiry Templates applied to Cellular Aided Incidents in each of the five films selected for analysis. These terms will be used in the description of specific narrative functions served by incidents as they occur on film.

Emerged Categories of Cinematic Purpose

The following categories of cinematic purpose have emerged as a result of CAI analysis conducted through the application of The Template of Inquiry to selected films in this study.

Identity Concealer: When a character conceals his identity behind a cell phone while a call is in progress.

Extension of Persona: Refers to any cellular telephony attributes expressed by a character be it specific physical behavior or when character data stored on a cell phone is exploited to contribute to the narrative.

Character Illuminator: When character information is revealed through use of the cell phone. This can be through dialogue or stored call data.

Cellular Related Dialogue: Any dialogue exchanged that is specific to cellular telephony use that becomes part of story. This can be characters talking about previous messages left, battery life, signal strength, etc.

Storyline Router: The cell phone functions as a router when any storyline information about a character revealed through a cell phone conversation supports a subplot or personal, unrelated event in a character's life.

Courier of Death: The cell phone functions as a messenger of death when a character dies just after an incoming or outgoing call.

Beacon of Hope: When a character seeks assurance that loved ones are alive and safe through cell phone use.

Aural Presence: When a character is present in sound only and contributes to the narrative.

Character Liberator: When characters travel from location to location during cell phone use and contribute to the narrative.

Multiple Character Suture: When more than one character are brought together through cell phone use by listens to or exchanges dialogue via the cell phone, contributing to the narrative.

CHAPTER 4

CELLULAR AIDED INCIDENT ANALYSIS

The following data on cellular phone usage in film has been harvested with the application of a Template of Inquiry while screening the following films mentioned in Table 2 on DVD format.

Table 2

Titles are selected from the Variety online film index for 2004.

FILM TITLE	GENRE CATEGORY
The Bourne Supremacy	Action
The Day After Tomorrow	Science Fiction
50 First Dates	Romance
Oceans 12	Crime
The Grudge	Horror

Source: Variety online. 2005. EDI Film Source. 13 Oct. 2005

Screen time consumption totals for all films are broken down into Telephony Aided Screen Time and Cellular Aided Screen Time and deducted from each film's Total Running Time. Throughout this chapter Cellular Screen Time totals are presented in Figures 1 through 5.

Oceans 12 - Crime Genre Category

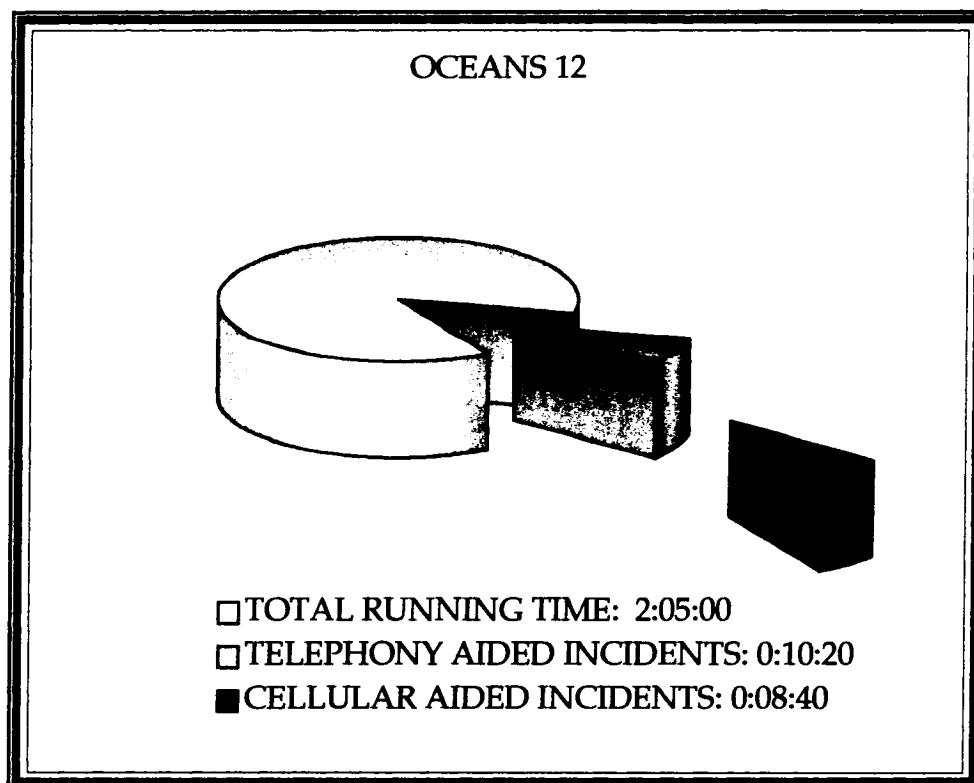


Fig. 1. Total CAI minutes for Oceans 12 (2004).

Representing the crime genre category is Oceans 12 a film containing fifteen Cellular Aided Incidents. Each incident is measured by the amount of cellular aided screen time consumed such as the duration of an onscreen phone call, cellular related dialogue, or pronounced ring tone. Incidents are notated by the chronological order in which they appear within the narrative.

CAI 1: Aural Presence / Character Illuminator

Main character Danny Ocean receives an incoming call on his "clamshell" phone. On the other end is his wife, Tess, who uses a cordless phone to place a call from her kitchen hoping to find the location of her husband. Danny is at a jewelry store and reveals it's their third anniversary. While Tess talks with her back to the kitchen window henchmen are seen walking to the door in search of Danny. Tess warns Danny that he has company before terminating the call. Danny dashes out of the store. Tess welcomes the henchmen. This incident reveals information about the character's relation to each other, that is their anniversary, and informs Danny that he is being hunted.

CAI 2: Aural Presence / Character Liberator

An incoming call to a "clam shell" phone, meant for main character Rusty, is flipped open and answered by his assistant who then passes the phone to him. The caller's threatening voice is heard through the handset demanding that his money be paid back in full. While engaged with his debtor on the cell phone Rusty leaps from his penthouse hotel room down onto the fire escape and runs toward his parked car. He is just about to end the call when his car blows up in front of him. It was orchestrated and induced by the character on the other line. Rusty's attention has been captured and he has no other option but to listen and comply with the demand for reimbursement. This incident allows the caller to be aurally present while threatening Rusty with a simultaneous car explosion. Using a cell phone Rusty has the ability to travel through three locations: a

luxury hotel suite, down a fire escape, and out to his exploding car in the parking lot.

CAI 3: Aural Presence / Multiple Character Suture

A call involving Main character Rusty and four characters is in progress. The four characters are heard and not seen and can be identified by three American accents and one English. They debate over their next heist which requires the penetration of a fortified building in order to steal a large sum of money to payback their debts. Rusty terminates the call after proposing they should move the entire building in order to break in. The incident allows five characters to exchange dialogue, one physically present and four aurally present, from five different locations simultaneously.

CAI 4: Aural Presence / Character Liberator

This in progress call involves villain characters Benedick and the Nightfox. Benedick, the guy everybody owes money to, is shown for the first time on his "clamshell" type phone while the Nightfox is heard and not seen. Benedick is given location information of Danny Ocean and is assured that the Nightfox is setting the pace for his capture. Benedick confesses to the Nightfox that the monetary demand given to the Oceans 12 thugs is twice the amount they originally stole from him while walking through his casino, up a corridor, and stopping at his office desk. Once stationary, Benedick clamps his phone shut and terminates the call. This incident allows for the mysterious introduction of the Nightfox while demystifying Benedick by showing him walking amidst his dark circus kingdom.

CAI 5: Extension of Persona

A call involving Rusty and his "clamshell" phone is in progress. He exhibits cell phone specific behavior that author Paul Levinson would describe as "telephonicentric" when he flaps his arms and jerks his body in different directions emphasizing points in his conversation. This incident shows Rusty verbally and physically engaged in a conversation. The source of dialogue heard however, comes from characters in an adjacent room that are revealed after Rusty slam shuts his call. It appears that a primary source for receiving information regarding people and burglary logistics for Rusty is his cellular telephone.

CAI 6: Cellular Related Dialogue / Extension of Persona

This incident does not involve a phone call, but is cellular aided because both characters involved rely on the cell phone to meet their dramatic needs. First Rusty proposes a informational phone call be made with the following cellular aided dialogue:

RUSTY: One phone call and were gonna find out all about this guy! As he motions for his pocket held cell phone he learns that it has been stolen. The cell phone thief is a character named Isabel who plays both the detective who is intent on capturing and deporting him back to the U.S., as well as a former love interest. The ensuing scene reveals Isabel sitting in the back of a passenger car that is in motion while searching for information about Rusty on his phone. A close up shot of Isabel scrolling through his cell phone features: Phonebook, Call Records, Calls Missed, Calls Received, Calls Dialed. Contact

information for his character is now in the authoritative hands of Isabel the Senior Agent in charge taking down the Oceans 12 gang. Rusty needs his cell phone to retrieve information on The Nightfox. Isabel consults his cell phone for information about Rusty and the people he knows in order to capture him. This chain of dramatic events would not be able to take place if Rusty's character did not use a cell phone.

CAI 7: Extension of Persona

An in progress phone call involving main character Danny Ocean and a baggage claim agent is in progress. Danny is at a train station in Amsterdam while the agent who is not seen is located in Spain. He and his band of noble thieves lost a bag containing a valuable specialist of the team in transit. After learning that the bag is in Barcelona he ends the call and delegates a revised rescue plan with the three Ocean members present. Danny waives his phone around like as if he intends to place another call, but does not. Instead he poses himself periodically into awkward positions that favor the use of his phone. Danny uses his cell phone to retrieve location information in order to track down his lost "luggage". He also uses his "clamshell" phone as a prop for secondary action while playing out the rest of the scene.

CAI 8: Identity Concealer / Cellular Related Dialogue

An incoming call to Rusty's cell phone is intercepted by detective Isabel who happens to be prodding it for information while seated at her desk. She answers the call posing as Rusty's secretary.

ISABEL: (Answering incoming cellular call) Rusty's phone.
 NEGAL: Who is this?

ISABEL: ...Nicole. Who is this?
 NEGAL: Negal. Where is Rusty?
 ISABEL: He said if you called to say he was at Gunther's.
 NEGAL: Gunthers! What's that about, did he say something?
 ISABEL: (Pause) ...Do you have a message?
 NEGAL: Yes I do. Tell him this thing is going to cost him double
 what I told him. And tell him I had to go three times as thin
 on the layers. And tell him if he wants it tomorrow it should
 cost him more than double. And tell him this thing is
 beautiful. It would fool the bloody Romanovs themselves.
 And tell him I'm being a nice guy. And tell him he dresses
 like a gigolo!
 ISABEL: Is that it?
 NEGAL: Yeah, no. Tell him having a sexy female assistant is such
 a terrible cliché. (Ends call by flipping his phone shut.)

Throughout this incident Isabel deceives Negal about her identity. She is successful because her relation to Rusty is proven by the fact that she answered his personal cell phone. Negal reveals that he has just completed a tedious job for Rusty involving something Russian as suggested by his Romanov comment. Having Rusty's cell phone in her possession has given her direct access to other players that make up his social sphere of influence according to social theorist Jane Vincent from chapter 2. This incident showcases the deceptive aspect callers can take advantage of when using the cell phone.

CAI 9: Character Liberator

A call between detective Isabel and fellow agent Mauricio is in progress. Isabel sits in the back of a passenger car while being driven through the streets of Rome, Italy. During this incident a dark dressed rider on a motorcycle pulls up alongside of Isabel, his identity masked by a helmet. However his actions suggest he is either one of the Oceans 12 gang or the Nightfox. Isabel exchanges dialogue with Mauricio, who is heard and not seen. He informs her of the gang's

Bellaggio heist in 2001, says she needs to have a form 1077 signed before further police work can happen, and asks her what the gang will steal next. Before she can answer the mysterious rider on her left darts off and reveals a wall poster that promotes a Russian Faberge Egg exhibition scheduled to take place locally. This cellular aided incident allows for the dramatic action in this scene to take place in a transient setting.

CAI 10: Character Liberator

The incoming ring tone for this call can be heard at the end of the preceding scene, making for an aural overlap into this incident. While being driven through the streets of Italy, Isabel receives a call from a character named Johan who informs her that six paintings have been stolen from him and that he wants to meet her later at 18:00 hrs. The cell phone allows Isabel to be traveling in a car while receiving crime information from a new character and arranging to meet with him later in the day.

CAI 11: Cellular Related Dialogue

In this incident Negal presents to the Ocean gang his Faberge egg hologram maker. Danny and the gang show overwhelming gratitude for his device. Concerned about proper compensation, Negal refers back to the conversation he had with Rusty's "secretary" in C.A.I. #8.

NEGAL:	That's why you're paying me double!
RUSTY:	What? No, no, no.
NEGAL:	You got my message. Who's that sexy phone voice, very early Bond?
DANNY:	What message?
NEGAL:	The message I left with the sexy phone voice, Nicole. On your mobile. Got something going with Guntha? Am I in?
LINUS:	Okay, when did you leave the message?

NEGAL: Two days ago. She has your phone.
 DANNY: (Turns to Rusty) She has your...
 RUSTY: Yeah.
 DANNY: That means she's...
 RUSTY: Yup.
 DANNY: We'll you better...
 RUSTY: Yeah. (He exits).
 NEGAL: So whose got my money? (The crew disbands and walks away from him). Who has got my bloody money?

The dialogue exchanged here relates to Rusty's lost cell phone. If detective Isabel was not in possession of Rusty's extension of persona she would not have been able to answer Nagel's call and create this mishap. However because she intercepted the call and spoke to Negal, the gang now knows she has possession of Rusty's phone.

CAI 12: Character Illuminator

A call is in progress as Isabel paces back and forth in her hotel room barking security plan orders into bar shaped cell phone. The caller on the other end is heard and not shown. She requests that 12 uniform officers with metal detectors be in place at the Faberge egg exhibit along with extra security cameras. She promises to email pictures of the Oceans gang captured from a surveillance video given to her by Johan and does so just after terminating the call. Isabel's authority is reinforced in this incident. She implements authority and control of the pending Faberge event where she is sure to capture her long awaited thieves in action.

CAI 13: Identity Concealor

Isabel converses with the publicist for "Julia Roberts" on her bar shaped phone. In response to a request for permission to allow the mega film star to touch the Faberge egg, she hollers no, absolutely not because she does not want to disengage the pressure sensors. Identity deception is enabled for the "publicist" on the other end who is actually Linus from the Oceans gang trying to get to the egg by capitalizing on star power and pretending represent Julia Roberts whom Tess impersonating. Isabel has the ability to maintain control of security from her hotel room because of her phone. She is aurally present at the event. Linus is able to pass as Julia's publicist because there is now fool proof way of verifying his identity. He has only his voice to be recognized.

CAI 14: Character Illuminator

Actor Bruce Willis playing himself bumps into Tess, played by Julia Roberts who pretends to be Julia Roberts. Bruce being Julia's friend in real life know that she is back home with Markus. When he sees Tess he grabs his bar shaped cell phone places a long distance call from Rome to California to Markus, Julia's real assistant, to verify her location. He has Tess talk to the real Julia. With Tess revealed, the whole Oceans gang gets caught by Isabel's officers just after the phone call. The identity verification received as a result of a mobile phone call placed by a friend of a celebrity Tess was trying to imitate in order for the Oceans gang to get accessed to the egg has led to their arrest.

CAI 15: Multiple Character Suture / Extension of Persona

The cell phone taken by Isabel from Rusty brings the two characters together in this incident. While on a Gulfstream business jet she tosses the bar shape phone to Rusty and rekindles a friendship with him. Rusty offers to take her to see her long lost father and make amends. It is a cell phone that brings the two characters physically together, not aurally. Rusty now has in his hands his digital memory cache.

The Bourne Supremacy - Action Genre Category

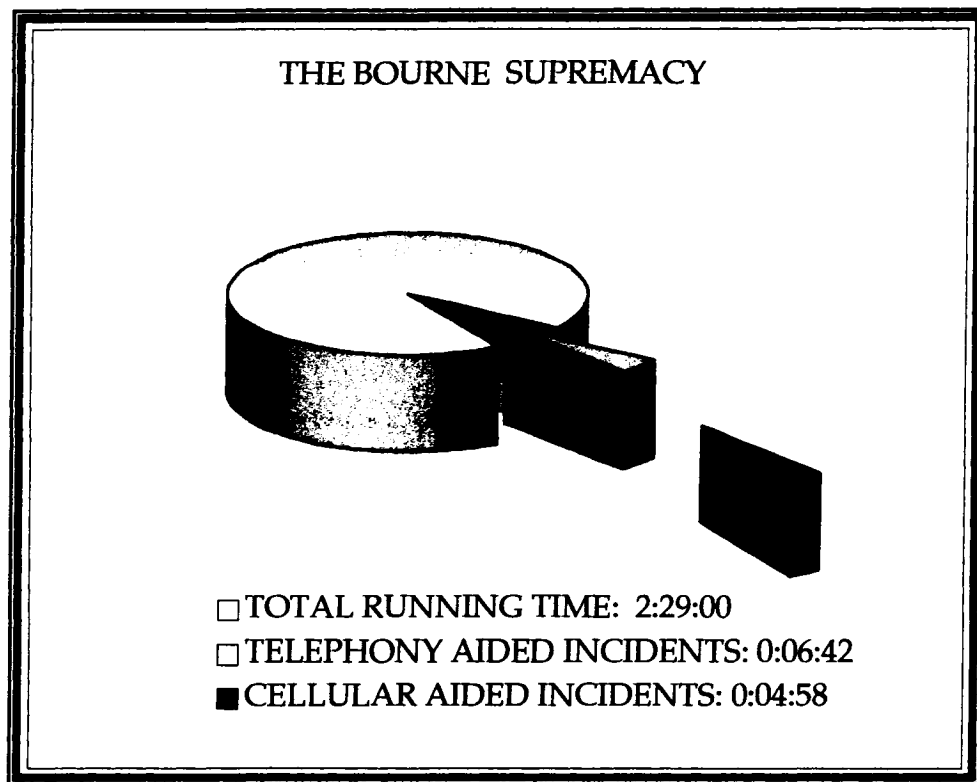


Fig. 2. Total CAI minutes for The Bourne Supremacy (2004).

Representing the action genre category is The Bourne Supremacy with eleven Cellular Aided Incidents. Each incident is documented in the chronological order they appear within the film.

CAI 1: Extension of Persona / Character Illuminator / Character Liberator

An incoming call is received by Foreign Police officer John Nebbins on his Nextel flip phone in an interrogation room in Naples Italy from agent Tom Crullins of the C.I.A who uses a hands free Plantronics model headset from headquarters in Virginia, U.S.A. Jason Bourne has just been apprehended by Italian authorities and sits in the same room with officer Nebbins who just receives information that Jason Bourne is an "Agency Priority Target" with an extremely hostile profile. Nebbins acknowledges information given and gingerly squeezes shut his phone, terminating the phone call while simultaneously drawing his weapon. Bourne takes this opportunity to assault both Nebbins and an embassy guard in the room leaving them both unconscious on the floor. Next he grabs Nebbin's phone and connects it to his phone and quickly transfers data from the phone's Subscriber Identity Module (S.I.M.) card. He disconnects the unconscious agents' phone and dashes out of the holding cell. As a result of the transfer Bourne now has agent Nebbin's personal contact information and keyless access to his vehicle parked in front of the station. Bourne searches the parking lot while disarming the agent's car alarm. The disarming chirp helps Bourne locate the vehicle. He gets in and drives away.

Here Bourne uses the distraction caused by the incoming C.A.I. to make a break for his freedom. He takes time to transfer data from the agents' phone.

This data includes call logs, contact phone numbers, and keyless entry information for the agent's car.

CAI 2: Character Liberator / Multiple Character Suture

C.I.A. Chief investigator Pamela Landy places a call to now recovering special agent Nebbins on his "flip phone". While driving in the agent's car, the newly acquired data in Bourne's cell phone allows him to listen in on the conversation. He learns there is a manhunt in effect for him, he is considered armed and dangerous, and that he has committed two murders recently. His case is so important Pamela Landy is flying to Berlin to personally orchestrate the hunt for Bourne. Bourne copies Pamela's cell phone number just before the call is terminated and sets a course for Berlin. This incident allowed two stationary characters to exchange dialogue and one mobile character to listen in. Landy is calling from Virginia and Nebbins is in Naples, Italy, and Bourne is on his way to Berlin.

CAI 3: Character Liberator

While walking towards the entrance of the hotel where Pamela Landy, chief investigator in charge of capturing Bourne, is staying Jason places an outgoing call from his "bar shaped" phone to Pamela Landy's cell phone verifying that she is on the premises. To locate her room number he asks the concierge to call her. Soon after, a close up of the LCD on the desk phone reveals the room number 235. Bourne dismisses the concierge and heads for the second floor. As he reaches the suite he notices Pamela physically departing and follows her out of the hotel. Bourne uses his phone to locate and inform Landy. While

Bourne got the information he needed by using his cellular phone to tie up the line in order to reveal the room number of her location.

CAI 4: Character Liberator / Cellular Related Dialogue

Bourne is atop of a building across from Pamela Landy's base of operation in Berlin. With hands free headset on he looks through the scope of his high powered sniper rifle and places an outgoing call to Pamela. With his finger on the trigger he tracks Landy's movement as his phone connects with hers. Agents monitor the call as Landy informs Bourne that the agency responsible for creating him, Treadstone, is no longer in existence. Bourne recognizes the face of special agent psychologist Alexandra Straussa, the counselor who was assigned to oversee his mental health in the past, standing next to Pamela in the office. He agrees to turn himself in only if Alexandra meets him at a specific public location. He dictates his terms with the following.

BOURNE: Alexandra Straussa. Thirty minutes. Under the world clock!
Send her alone. Give her your phone.
LANDY: What if I can't find her?
BOURNE: Its easy. She's standing right next to you. (Call ends.)

It is only at this moment that the entire intelligence center is aware that Jason Bourne can see them. His ability to be perched in a sniper position across from Landy's building while engaged in conversation and watching her every move is due entirely to the cell phone's mobility. In addition he was able to verify that Alexandra was in Berlin because he could see her through rifle scope.

CAI 5: Aural Presence / Extension of Persona

Bourne places a call to Pamela's bar shaped cell phone now carried by Alexandra who is meandering around the appointed public square. He orders her to board a nearby light rail tram that he slips onto at the last second. This call at the same time is monitored, tracked, and recorded by Landy's team. Bourne's character orchestrates this meeting with Alexandra through the use of his cell phone.

CAI 6: Character Liberator

Alexandra places a call to Landy and slips the phone in her pocket maintaining the connection when Bourne apprehends her in the dense crowd of people. Together they scurry down to the nearest underground so as to cause cell phone signal interference. By holding Alexandra captive inside a concrete service room, Bourne now has complete control of the situation. With cellular signal blocked, the agency can no longer track Alexandra's position or know if she is still alive. Finally the two characters can exchange dialogue privately.

CAI 7: Character Illuminator

Crooked Russian villain Uri, receives a call from crooked C.I.A. agent Jack Ward, who informs him that Jason Bourne is still alive and wreaking havoc. Ward insists to Uri that if he kills Bourne, he will kill the investigation. If not Ward will blackmail Uri by exposing that fact that he purchased oil leases with stolen C.I.A. seed money in the past.

CAI 8: Extension of Persona / Cellular Aided Dialogue

This incident begins when Kiril, another Treadstone produced super killer, approaches Uri's limousine and is told that Jason Bourne is still alive. This incident contains Cellular Related Dialogue that is delivered in Russian with English subtitles:

URI: Your phone is off. What the hell is going on?

KIRIL: You said I had a month off.

URI: You said Jason Bourne is dead.

CAI 9: Character Illuminator

Kiril who is driving through the streets of Russia in search of Bourne receives an incoming call on his bar shaped phone from an informant who is not seen or heard telling him the whereabouts of his prey. He erratically makes a u turn and speeds off .

CAI 10: Character Illuminator

A Russian cabbie, hired by Bourne, has just received an incoming call on his cell from the Russian authorities who ask to verify that he is with the American. The cabbie admits that he has just dropped him off and immediately streaks away leaving Bourne vulnerable with no transportation. In this incident the cell phone is used to verify Bourne's identity and to warn the cabbie that the black cavalry is on its way to apprehend Jason.

CAI 11: Character Liberator

The last lines of dialogue are delivered in this incident. Bourne places an outgoing call to Pamela Landy while using the hands free headset option on his bar shaped cell phone. Landy confirms she has received the tape recording of

Ward's confession to conspiracy from him and validates his work. She then tells him his real name is David Webb and that he was born on April 15, 1971 in Nixon, Missouri. His slate has been cleared and he is able to live a normal life from this point forward. Bourne utters the last line of the film.

Bourne: Get some rest Pam you look tired.

He remains close by, watching her from a sniper's perspective, ever present and anonymous in location.

The Day After Tomorrow - Science Fiction Genre Category

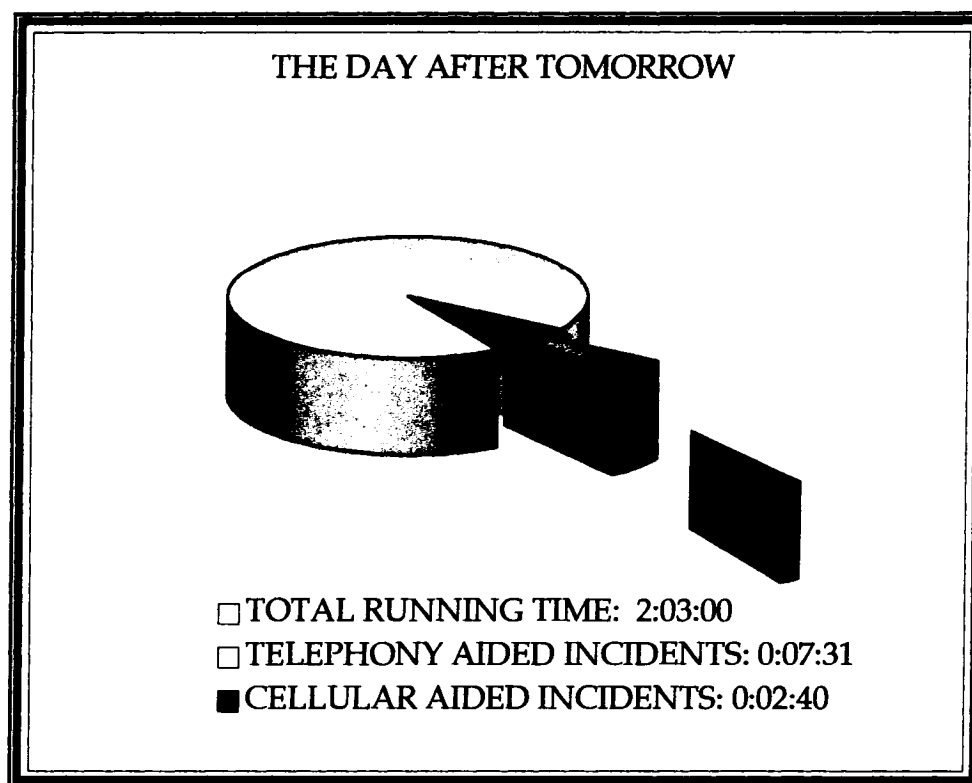


Fig. 3. Total CAI minutes for The Day After Tomorrow (2004).

Representing the science fiction genre category is The Day After Tomorrow containing ten Cellular Aided Incidents. Each incident is listed in their chronological order of appearance within the narrative.

CAI 1: Storyline Router / Courier of Death

In the streets of Tokyo a Japanese businessman receives an incoming call from his wife who is heard and not seen on his bar shaped cell phone. He has just had a quick, after work sake at the bar and is headed home when heavy rain turns to hail and then huge chunks of ice that hit and kill him mid conversation. He drops to the ground dead with cell phone clenched in his hand, still connected to his wife who continues to talk. In this incident the cell phone becomes the last conduit through which this man was able to speak with his wife. He was aurally present at home, but physically present and susceptible to the mayhem in the streets of the Chiyoda district brought on by a global freeze that is taking mercy on nobody.

CAI 2: Character Liberator

A Los Angeles weather television producer receives an incoming cellular call from a field reporter using a bar shaped phone while on location at Huntington Beach. He is shown trapped under a lifeguard station while being pounded by hail. Due to the cell phone, characters can be shown talking outside, enduring a schizophrenic weather event.

CAI 3: Courier of Death

A weather anchor covering the tornado that has just hit downtown Los Angeles receives an incoming call on his bar shaped cell phone from the station's

weather producer. He is told passionately to get out of a direct path of destruction. As the anchor jumps into his car, starts the engine and throws it in reverse, a full sized transit bus falls from the sky and crushes him dead in his vehicle. All that resonates from the rubble is a busy call tone. This Cellular Aided Incident resembles a grim reaper's outcome for the reporter who gave a valiant, last minute hustle to flee his location of terror.

CAI 4: Beacon of Hope

A cellular phone call involving an anonymous female character who paces inside the New York Public Library with her bar shaped phone, is in progress. She can be heard requesting that the caller on the other end, whom cannot be heard or seen, have her mother call her as soon as possible. This incident shows a character amidst panicked, displaced citizens of America seeking assurance that a loved one is alive through the use of her cell phone.

CAI 5: Extension of Persona / Cellular Related Dialogue

An upper class citizen of New York is heard uttering the line:

CALLER: I can't reach my driver, I lost the signal.

This incident reveals that main character Sam's escape from natural disaster death is utterly reliant on his friend with money and class. The caller's driver would have provided transportation for principle characters like Sam to escape the city and be reunited with his father. But the privileged in this case have no special perks when it comes to cellular service coverage and natural disasters. This CAI illuminates the theme of this Science Fiction drama, which is that all human beings are subject to the pending global ice age taking place.

CAI 6: Beacon of Hope

This incident begins with a wide shot of Grand Central station in New York showing a male with a clam shell phone and a female with a bar shaped phone talking amongst throngs of stranded New Yorkers uncertain about their future. The female can be heard saying the power is out and she has been there all day. Since the power and phone lines are down, the only way to make a telephone call is through the use of a battery operated cell phone.

CAI 7: Courier of Death

A male character is shown meandering around the main lobby of the New York public library. The hopelessness of his dramatic circumstance is reinforced when an operator's voice, heard through his clam shell phone, says no call can be placed at this time.

CAI 8: Cellular Related Dialogue / Beacon of Hope

Main character Sam has just asked a fellow debate team member if he has been able to place a cellular call.

SAM: Did you reach your little brother yet?

BOY: (Holding a clam shell type cell phone) No, no there is still no service. Damn cell phones!

The situation has worsened because cell phone service has been lost. Only Cellular Related Dialogue is allowed at this time.

CAI 9: Cellular Related Dialogue

This incident reveals how integral to society the cell phone has become, particularly in the event of natural disasters such as the coming of a new ice age to our world. A New York City policeman assumes the role of shepherd to thousands of displaced citizens who have taken refuge in the downtown library. On a balcony overlooking a mass of frigid peoples the officer asks:

OFFICER: When was the last time anyone got a signal on the cell phone?

LADY: Well I got through to my cousin in Memphis an hour ago. They're being evacuated to the south.

Current information on North American migration to the south has been delivered via an ailing signal reception of the LADY. The news influences the officer's decision to lead all willing followers on a southern exodus of their own.

CAI 10: Beacon of Hope

Lead character Jack speaks to his wife on his clamshell phone. He promises to meet her in Mexico City. They confess their love for one another and terminate the call. Jack must sojourn on foot to single handedly rescue the migrating citizens of Eastern United States.

The Grudge - Horror Genre Category

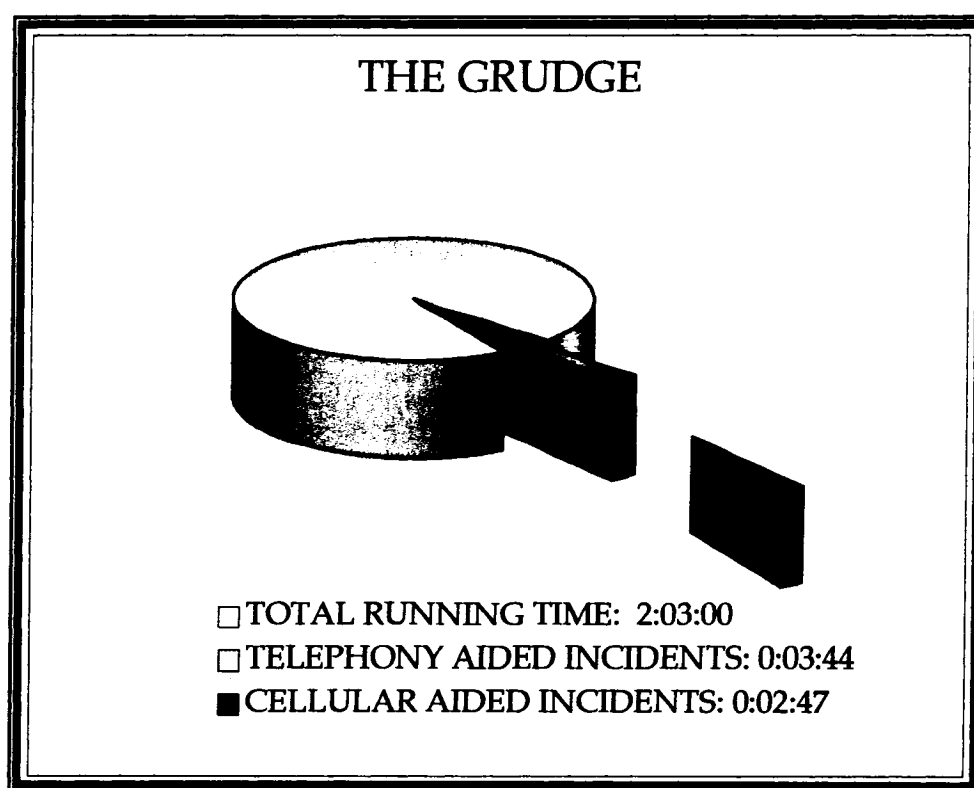


Fig. 4. Total CAI minutes for The Grudge (2004).

The Grudge represents the horror genre category and contains four Cellular Aided Incidents. Each incident is listed in the chronological order they appear within the narrative.

CAI 1: Beacon of Hope

Lead character Karen talks to her fiancée Alex on her clamshell phone from within the Grudge house. She seeks comfort and assurance from Alex who

is not seen but is aurally present. She clamps her phone shut which terminates the call and indicates nervous tension. She is inside a house where many unsolved deaths have occurred over the past years.

CAI 2: Cellular Related Dialogue

This Cellular Aided Incident is a recorded voice mail message left by a Grudge victim named Susan. Overhearing this message are two Japanese detectives assigned to the Grudge murders case.

VOICE MESSAGE: Hey guys its Susan. Matt are you there? Pick-up!

(pause) oh well I'm leaving work now so you can try my cell or give me a call later. I'm just a little worried about mom. I just want to make sure she is o.k. Just call me when you can, o.k.? (A digital time stamp says) Thursday 8:27 p.m. End of messages.
Beep.

This message compels the detectives to hunt down Susan for questioning and to see if she is safe. Upon termination of the voice mail they notice the cordless handset missing. A search for the lost handset within the haunted house ensues.

CAI 3: Identity Concealor / Courier of Death

Susan is departing from work down an isolated stairwell when an incoming call on her clam shell phone occurs. Her phone's caller I.D. shows that it is her brother, Mathew, calling. When she answers the call she hears a creepy moan and then a busy tone instead of her brother. She terminates the call by snapping her phone shut, but the odd, moaning sound crescendos from the

shadowy stairwell beneath her revealing a monster who tries to grab hold of her as she narrowly exits through a door. All the monster is able to take from her is her lucky rabbits foot. This incident exploits the cell phone's capability to deceive as well as bring death to its user.

CAI 4: Courier of Death

This cellular aided incident takes place inside the Grudge house and involves three characters. When Mathew places a cellular phone call to his girlfriend from his bar shaped phone, he immediately hears an incoming ring tone come from down the hallway. The tone belongs to the cell phone used by a professor who is consumed into death by the monster earlier in the movie. As Mathew moves closer to the dead caller the door behind him slowly creeps open, allowing for a dark haired creature to slither out and chase after him. With the line, "I love you", the professor terminates his call and walks into a mysterious room upstairs. Just then Karen barges into the house, and physically wrangles Matt free from the monster. She then sets fire to the entire structure and retreats to a nearby hospital for recovery. The cellular phone in this incident both unites characters for a meeting with their death and provides a link to safe intervention.

50 First Dates - Romance Genre Category

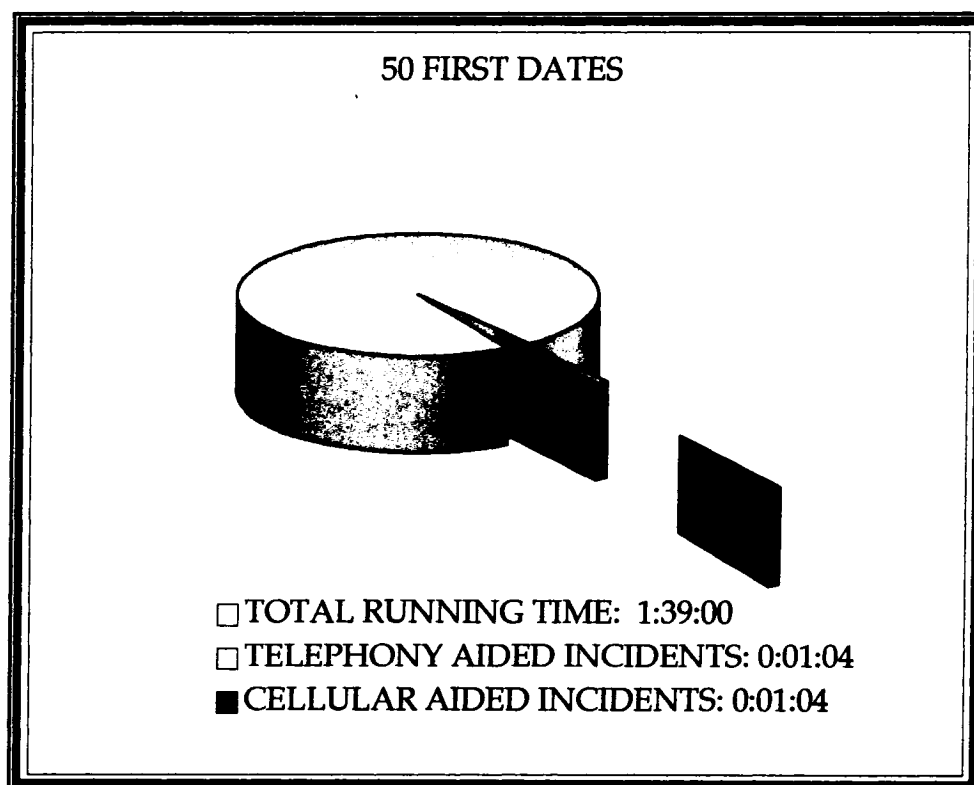


Fig. 5. Total CAI minutes for 50 First Dates (2004).

The romance genre category representative, 50 First Dates, contains only one Cellular Aided Incident.

CAI 1: Aural Presence / Cellular Related Dialogue / Character Illuminator / Character Liberator / Extension of Persona / Identity Concealer / Multiple Character Suture

This entire incident features a montage of characters having dating related conversations. Four out of ten characters in the montage talk on a cell phone.

Woman B is a young working professional who walks outside while talking into her clamshell phone. Woman F is an Asian American mortician who speaks into her bar shaped phone while preparing a cadaver for a funeral. Her dialogue is delivered in Chinese and translated into English subtitles. Woman G is a middle aged white woman who sits in her car stuck in traffic while talking into her clamshell phone. Man A is a male Caucasian who uses a bar shaped phone to have a conversation while at a job site. These four characters all share romantic history with the Casanova like protagonist of the film, Henry Roth. Their cellular aided phone conversations become vignettes juxtaposed with six other female characters in the 33 shot opening montage described in the following breakdown.

<u>SHOT #</u>	<u>SETTING</u>	<u>TELEPHONY DEVICE</u>
1	Two adult white females chatting at home. WOMAN A: I met this guy.	N/A
2	Professional, 30ish white female. WOMAN B: It was the best week of my life.	C P
3	Pair of white females in office setting. WOMAN C: It was just a little vacation romance.	N/A
4	Female African American hairstylist. WOMAN D: But he was so sweet.	N/A
5	White female dentist with white female patient. WOMAN E: He took me to all these cool local places.	N/A

6	Pair of white females in office setting.	N/A
	WOMAN C: We went scuba diving...	
7	Professional, 30ish white female.	C P
	WOMAN B: Snorkeling...	
8	Female African American hairstylist.	N/A
	WOMAN D: mountain climbing...	
9	Female Asian American mortician (English subtitle).	CP
	WOMAN F: We went cliff diving.	
10	Middle aged white woman in car.	CP
	WOMAN G: Well, we got a little drunk.	
11	Professional, 30ish white female.	CP
	WOMAN B: He gave me...	
12	White female dentist with white female patient.	N/A
	WOMAN E: ...a back rub.	
13	Two white females chatting at home.	N/A
	WOMAN A: We slow danced...	
14	Female African American hairstylist.	N/A
	WOMAN D: ...in the rain.	
15	Pair of white females in office setting.	N/A
	WOMAN C: But it wasn't just about the sex.	
16	Female Asian American mortician (English subtitle)	CP
	WOMAN F: He pounded me like a mallard duck.	
17	Two adult white females chatting at home.	N/A

	WOMAN A: It ended kind of weird though.	
18	Pair of white females in office setting.	N/A
	WOMAN C: When I asked for his phone number told me...	
19	Professional, 30ish white female.	CP
	WOMAN B: ...he's married...	
20	White female dentist with white female patient.	N/A
	WOMAN E: ...GAY! ...	
21	Female African American hairstylist.	N/A
	WOMAN D: ...entering the priesthood.	
22	Two white female firefighters.	N/A
	WOMAN H: He says he doesn't believe in phones.	
23	Middle aged white female in car.	CP
	WOMAN G: He just ran away.	
24	Two white females chatting at home.	N/A
	WOMAN A: You know its just a little fling, but...	
25	Pair of white females in office setting.	N/A
	WOMAN C: I will never forget my week...	
26	A couple of white female firefighters	N/A
	WOMAN H: ...with Henry Roth.	
27	Professional, 30ish white female.	CP
	WOMAN B: Henry Roth.	
28	Middle aged white female in car	CP

	WOMAN G: Harry, Harry Pair-o-testicles.	
29	Female Asian American mortician.	CP
	WOMAN F: Henry Roth.	
30	Female African American hairstylist.	N/A
	WOMAN D: Henry Roth.	
31	White male factory worker.	CP
	MAN A: Henry Roth.	
32	White female dentist with white female patient.	N/A
	WOMAN E: Henry Roth.	
33	Young white female.	N/A
	WOMAN I: Henry Roth. Why didn't you tell me you were a secret agent?	

Having some characters convey sorrows over the cell phone alongside other characters talking face to face reflects how society chooses to navigate communicatively while enduring matters of the heart.

CHAPTER 5

SUMMARY AND CONCLUSION

Cellular Aided Incident analysis performed on the motion pictures Oceans 12, The Bourne Supremacy, The Day After Tomorrow, The Grudge, and 50 First Dates, reveals ten cinematic function categories served by the mobile telephone. These categories of purpose are aural presence, beacon of hope, cellular aided dialogue, courier of death, character illuminator, character liberator, extension of persona, identity concealer, multiple character suture, and storyline router.

Suggestions For Further Research

The categories of cinematic purpose discovered as a result of in depth narrative analysis are often dependent on the technological capability of the cell phone. Rapidly evolving mobile technology continues to transform the cell phone into a digital Swiss Army Knife that can serve as a wireless modem while receiving mobile news, enable video calls, and emit a GPS identifier allowing for precise caller location information. A trend towards "decoupling" has been detected by wireless firm Locamoda.com whereby keypads, screens, and earpieces become separate components linked by Bluetooth connectivity. Now available are options like ear patches that attach to the skin behind the ear allowing for ambient environment sounds to be heard while engaged in a conversation. Virtual keyboards can now be beamed onto available flat surfaces. By tracking finger movements, a miniature sensor inside the phone can determine which keys are pressed. This feature can be used together with a tiny, handset embedded projector that displays images on virtually any surface within

a mobile environment. Speech input involving sensors planted on the collar that allow phones to "lip read" is soon to hit the cellular marketplace.

Cellular telephony may even give way to telepathy now that electrodes can be attached to the scalps of callers, making brain signal interpretation possible. Callers need merely to think about the person they intend on speaking to and a call will take place making mobile phones "unquestionably the most personal, the most social and the most rapidly evolving technological devices on earth, and are likely to change as dramatically in the next decade as they have in the previous one," The Economist (December, 2006). As filmmakers continue to utilize the dynamic cell phone within their narrative the social communication enhancements of the device will contribute towards the evolution of further cinematic purposes.

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APPENDIX A

Phone Aided Incident Logs: Oceans 12 (2004)

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#1
PAI SCREEN TIME IN	00:05:10
PAI SCREEN TIME OUT	00:06:09
TOTAL PHONE SCREEN TIME	:59

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Danny Ocean receives a cellular call from his wife Tess while at the jewelry store picking out a ring for their three year anniversary.
- Tess is at home preparing dinner when she makes this call.

TELEPHONIC DEVICES INVOLVED:

- Danny uses a "Clamshell" type. Incoming, Cellular.
- Tess uses a house hold 900 Mhz cordless phone. Outgoing, landline.

STORYLINE INFORMATION REVEALED:

- Danny is actually casing this store in preparation for a heist but he makes Tess believe he is picking something out for their anniversary.
- Tess just wants to know if he really is coming home or not.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Tess needs to not only know if Danny is safe, but to inform him that some thugs are paying his house a visit during the conversation.

ENSUING ACTION:

- Danny acknowledges information and leaves the store for home right away.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Incoming call location is stationary. Jewelry Store, New York.
- Outgoing call location is stationary. Ocean's home. New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- Tess uses a cordless phone within a household setting.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#2
PAI SCREEN TIME IN	00:15:40
PAI SCREEN TIME OUT	00:16:32
TOTAL PHONE SCREEN TIME	:52

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- As Rusty checks in on a V.I.P. guest his assistant answers an incoming cellular call and hands phone to him.

TELEPHONIC DEVICES INVOLVED:

- Rusty's phone is a Nokia "Clamshell" style with camera. Incoming, cellular.

STORYLINE INFORMATION REVEALED:

- Threatening phone call reveals that its payback time for a thug that Rusty stole from in the past.
- If Rusty does not comply with threat he will lose his ownership of the Standard Hotel.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The fact that the threat was in the form of a cellular phone call gives Rusty the opportunity to utilize the element of distance to try and make an escape. He does so while speaking to Benedick.
- It looks as if Rusty will get away, however the caller appears to have anticipated his movements and so the conversation is capped with a synchronized remote bombing of one of Rusty's cars. The dialogue leads into the action as follows:
- **BENEDICK:** I've been asked to show some restraint, otherwise you would have gone out one morning, gone out to your favorite car of all the seventeen that you own and as soon as you turned on the ignition (his car explodes in front of him)... You got two weeks! (Call ends).

RUSTY: (Perplexed by show of power) ...Huh.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Incoming call location is stationary. Standard Hotel, Las Vegas.
- Outgoing call location is unknown. "Benedick", Somewhere.

**CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC
DEVICE USED AND THE LOCATION IN WHICH IT IS?:**

- Perhaps there is a correlation, because the caller knew that Rusty would try to escape and head for his car due to the fact that a bomb went off just as he was approaching. Or was the person on the other line physical watching Rusty.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#3
PAI SCREEN TIME IN	00:33:50
PAI SCREEN TIME OUT	00:34:19
TOTAL PHONE SCREEN TIME	:29

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Rusty conducts a cellular conference call involving four other partners in crime. They are not shown only heard through his cell phone.

TELEPHONIC DEVICES INVOLVED:

- Rusty's phone is a Nokia "Clamshell" style with camera. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- Rusty proposes that his team of burglars move the foundation of the particular building they are to steal from. He also insists that its the only plan they have at the moment.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Due to the fact that cell phones can connect us without being physically present, Rusty is able to carry out his need to conduct operations to the field from his hotel room whilst snacking on potato chips.
- The burglar team's need to execute their crime efficiently keeps them connected on the other end.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress call is stationary. Rusty's hotel room. Amsterdam.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#4
PAI SCREEN TIME IN	00:43:45
PAI SCREEN TIME OUT	00:45:06
TOTAL PHONE SCREEN TIME	1:21

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Benedick, the reparation seeking instigator of Ocean gang's current predicament, is engaged with super cat burglar "Nightfox" while walking through his casino to his office.

TELEPHONIC DEVICES INVOLVED:

- Benedick uses a "Clamshell" type cell phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- The Nightfox has just given Benedick information on the whereabouts of all the Ocean's team who owe him money.
- He sets tone for their acquisition by Benedick with set conditions that require Benedick to practice restraint when seeking his vengeance as well as to give the gang two weeks to try to pay back the monumental sum of money.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Having a cell phone at his disposal has enabled Mr. Nightfox' need to remain anonymous while enticing Benedick with his proposition.
- Benedick is able to move freely, and authoritatively throughout his casino palace while having this conversation.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress call traveling. Benedick's Casino. Las Vegas.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#5
PAI SCREEN TIME IN	00:46:45
PAI SCREEN TIME OUT	00:46:55
TOTAL PHONE SCREEN TIME	:10

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Rusty exhibits telephonicentric behavior while pacing back and forth in a suite occupied by the gang as revealed at end of phone call.
- Frank's associate in Dublin, Ireland. Not shown or heard.

TELEPHONIC DEVICES INVOLVED:

- Rusty uses a bar shaped cell phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- Interestingly the camera follows Rusty through his in call movements right up until he ends the call and places the phone on a table. However the Nighfox themed dialogue we hear is coming from the gang in the adjacent room. We only know he is speaking to Frank's associate because he says so after hanging up.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Rusty's need to know more about the the person who has just outsmarted the gang on a recent heist is being met through the use of his cell phone.

ENSUING ACTION:

- Rusty hangs up and casually reenters the conversation being had amongst the team members in the suite.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress stationary. Oceans 12 crew hotel suite. Italy.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#6
PAI SCREEN TIME IN	00:51:17
PAI SCREEN TIME OUT	00:51:35
TOTAL PHONE SCREEN TIME	:18

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? N/A.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Rusty delivers the line " One phone call and we're gonna find out all about this guy" and reaches for his phone only to discover that it has just been swiped by inspector Isabel who has just stopped by.

TELEPHONIC DEVICES INVOLVED:

- N/A.

STORYLINE INFORMATION REVEALED:

- Well the fact that Rusty has had some history with the stunning Isabel in the past is now brought to front after thinking he would not have to deal with her again

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The information contained on Rusty's cell phone could jeopardize the team if accessed by Isabel.
- Most of Rusty's needs are tended to with his cell phone. He cannot go any further until he gets his phone back!
- Cellular telephony functions are showcased when Isabel's need for information prompts her to search through the following on Rusty's phone: "Phonebook", "call records", "calls missed", "calls received", and "calls dialed" are revealed in a close up shot.

ENSUING ACTION:

- Following scene shows Isabel toggling through Rusty's phone data while being driven.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress traveling. Isabel's car. Italy.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#7
PAI SCREEN TIME IN	00:52:47
PAI SCREEN TIME OUT	00:53:15
TOTAL PHONE SCREEN TIME	:28

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Danny is his cell describing attributes of the crew's lost luggage piece which actually contains a live member of the team.

TELEPHONIC DEVICES INVOLVED:

- Danny uses a bar shaped cell phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- Only the team Ocean would have their precious cargo rerouted in this manner.
- Interestingly during Danny's conversation with baggage claim two character's salute the member in the lost bag for all he has contributed for their cause.
- The bag has been found in Madrid.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Danny need to know that the bag is somewhere is fulfilled by a cellular call held with baggage claim.

ENSUING ACTION:

- Danny fidgets in a cellular telephonicentric manner throughout the remainder of the scene trying to plan whats next.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress stationary. Train station. Amsterdam.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#8
PAI SCREEN TIME IN	01:02:00
PAI SCREEN TIME OUT	01:03:00
TOTAL PHONE SCREEN TIME	1:00

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.
CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- This scene opens with a customized ring tone version of Psychedelic Fur's Pretty and Pink coming from Rusty's cell phone while Inspector Isabel is examining it. Assuming the role of Rusty's secretary she answers the incoming cellular call from fellow criminal who goes by Negal. An example of how cellular phones can be used deceptively is provided:
- ISABEL: (Answers incoming cellular call) Rusty's phone.
NEGAL: Who is this?
ISABEL: Nicole. Who is this?
NEGAL: Negal. Where is Rusty?
ISABEL: He said if you called to say he was at Gunther's.
NEGAL: Gunthers! What's that about, did he say something?
ISABEL: (Pause) ...Do you have a message?
NEGAL: Yes I do. Tell him this thing is going to cost him double what I told him. And tell him I had to go three times as thin on the layers. And tell him if he wants it tomorrow it should cost him more than double. And tell him this thing is beautiful. It would fool the bloody Romanovs themselves. And tell him I'm being a nice guy. And tell him he dresses like a gigolo!
ISABEL: Is that it?
NEGAL: Yeah, no. Tell him having a sexy female assistant is such a terrible cliché. (Ends call by flipping his phone shut.)

TELEPHONIC DEVICES INVOLVED:

- Isabel uses Rusty's bar shaped cell phone. Incoming, cellular.
- Negal uses a flip type phone. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- We know that Negal is a specialist who is forging a Russian piece of art based on the Romanov comment.
- Negal is doing a current job for Rusty and is expecting double his estimate for labor cost.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- By impersonating Rusty's personal assistant Isabel was able to receive information on the gang's current burglary project.
- She wins blind trust from Negal
- Negal calls to demand more money from Rusty for the phenomenal job he has done with creating a virtual Faberge egg.

ENSUING ACTION:

- No sooner after Negal makes the comment on having a cliché personal assistant does his blond, Italian helper enter the frame and takes an order from him.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Incoming is stationary. Isabel's Police station. Italy.
- Outgoing is traveling. Negal scurries around his workshop. Italy.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#9
PAI SCREEN TIME IN	01:03:29
PAI SCREEN TIME OUT	01:04:16
TOTAL PHONE SCREEN TIME	:47

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Isabel is on the line with Maurizio a fellow agent while in the back seat of a cab
- Maurizio is a higher ranking official.

TELEPHONIC DEVICES INVOLVED:

- Isabel's bar type cell phone. In progress. Cellular.

STORYLINE INFORMATION REVEALED:

- She is trying to convince him that she has the inside scoop on a crime about to go down. She says its worth signing a 1077 for!
- Maurizio does not think she has anything significant to report. He says that unless she can collect more specific information on item in danger of being stolen he cannot go further

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Isabel needs to convince Maurizio that the Oceans gang are about to commit a monumental crime in their neighborhood.

ENSUING ACTION:

- After being asked what the crime will be for a motorcyclist zooms away revealing a billboard boasting the one and only super rare Russian Faberge Egg collection. (She recalls her conversation with Negal in PAI #8).

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Call is taken in stationary taxi cab. Rome, Italy.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#10
PAI SCREEN TIME IN	01:07:55
PAI SCREEN TIME OUT	01:08:21
TOTAL PHONE SCREEN TIME	:26

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In coming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Isabel in backseat of her car while in motion takes an incoming cellular call from Johann.
- Johann is not seen, only heard through her phone.

TELEPHONIC DEVICES INVOLVED:

- Isabel's bar type cell phone. Incoming. Cellular.

STORYLINE INFORMATION REVEALED:

- He has sent an appointment for her to meet Andre a victim of a recent art heist.
-

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Isabel with her insatiable need to find out more about our clever gang of thieves thinks this crime could have been done by our boys and is interested in meeting with Andre if only for the incriminating security footage.

ENSUING ACTION:

- After being asked what the crime will be for a motorcyclist zooms away revealing a billboard boasting the one and only super rare Russian Faberge Egg collection. (She recalls her conversation with Negal in PAI #8).

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Call is taken in stationary taxi cab. Rome, Italy.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#11
PAI SCREEN TIME IN	01:08:55
PAI SCREEN TIME OUT	01:09:36
TOTAL PHONE SCREEN TIME	: 29

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? N/A.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Negal has just presented to the Oceans gang their very own portable Faberge Egg hologram projector. When talk of his compensation arises Negal uses a previous conversation held on the cell phone with Rusty's secretary "Nicole" as verification for his payraise in the following:
 ROMAN: That's why you're paying me double!
 RUSTY: What? No, no, no.
 ROMAN: You got my message. Who's that sexy phone voice, very early Bond?
 DANNY: What message?
 ROMAN: The message I left with the sexy phone voice, Nicole. On your mobile? Got something going with Gunther? Am I in?
 LINUS: Okay, when did you leave the message?
 ROMAN: Two days ago. She has your phone.
 DANNY: (Turns to Rusty) She has your...
 RUSTY: Yeah.
 DANNY: That means she's...
 RUSTY: Yup.
 DANNY: We'll you better...
 RUSTY: Yeah. (He exits).
 ROMAN: So whose got my money? (The crew disbands and walks away from him). Who has got my bloody money?

TELEPHONIC DEVICES INVOLVED:

- N/A

STORYLINE INFORMATION REVEALED:

- Our jovial gang of thieves have been played by Isabel the investigator.
- Negal revealed incriminating information by talking directly to "Nicole".

CHARACTER'S NEEDS FULFILLED BY PHONE INCIDENT:

- Negal was falsely promised a huge fee by Rusty's secretary that he will never receive.
- Isabel was privy to Negal's inside information as a result of answering Rusty's phone.

ENSUING ACTION:

- Ricky storms off in search of his phone.
- Negal still does not receive his pay

LOCATION TYPE: STATIONARY, OR TRAVELING?

- A warehouse. Rome, Italy.

**CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC
DEVICE USED AND THE LOCATION IN WHICH IT IS?:**

- N/A

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#12
PAI SCREEN TIME IN	01:14:55
PAI SCREEN TIME OUT	01:15:24
TOTAL PHONE SCREEN TIME	: 29

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Isabel coordinates strategic security planning from her hotel room.
- Party on the other line is not seen, only heard.

TELEPHONIC DEVICES INVOLVED:

- Isabel's bar type cell phone. In progress. Cellular.

STORYLINE INFORMATION REVEALED:

- She is perusing recent security camera footage of all the Oceans 12 gang and assures her team on the other end that she will email digitally captured mug shots to them.
- Isabel requests 12 uniformed officers along with metal detectors and extra cameras installed for the upcoming heist to take place tomorrow.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The need to catch the famous burglars has compelled Isabel to be in perpetual contact via the cell phone with her task force.
- She seeks confirmation that her Maurizio received a fax copy of the 1077

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Call is taken while Isabel paces around her room. Rome, Italy.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#13
PAI SCREEN TIME IN	01:15:28
PAI SCREEN TIME OUT	01:15:45
TOTAL PHONE SCREEN TIME	: 17

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Its the night before the big heist and Danny is rudely awakened by the Nightfox with an incoming 5 am wake up call from the concierge.

TELEPHONIC DEVICES INVOLVED:

- Standard European Hotel phone. Incoming. Incoming, Hard line.

STORYLINE INFORMATION REVEALED:

- The Nightfox show his cleverness with this wake up call stunt. Both Danny and Rusty are impressed.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The need for Nightfox to showcase his intelligence is fulfilled in the form of a phone call.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Incoming wake up call is made to Danny's room. Rome, Italy.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#14
PAI SCREEN TIME IN	01:21:51
PAI SCREEN TIME OUT	01:22:35
TOTAL PHONE SCREEN TIME	: 44

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Tess receives a call from Linus in Rome.
- Linus calls from Rome with a proposition for Tess.

TELEPHONIC DEVICES INVOLVED:

- Tess uses a cordless phone. In progress, land line.
- Linus uses a cell phone. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- Linus confesses to Tess that Danny and the others have been captured.
- He talks her into flying to Rome to help get them out of jail.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Linus needs Tess to help him.
- Tess needs to have Danny back.

ENSUING ACTION:

- Tess flies out to Rome.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress call is stationary. New York, U.S.A.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#15
PAI SCREEN TIME IN	01:24:30
PAI SCREEN TIME OUT	01:24:54
TOTAL PHONE SCREEN TIME	: 24

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Concierge receives a call from Linus informing him that Julia Roberts is coming to stay.
- The only identification factor for concierge is the voice over the phone.

TELEPHONIC DEVICES INVOLVED:

- Tess uses a cordless phone. In progress, land line.
- Linus uses a cell phone. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- Julia Roberts is coming to Rome and is staying at this hotel

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Linus needs a spectacle to ramp up for the heist and finding a room for his guest is a necessary factor. A need met by cell phone.

ENSUING ACTION:

- Tess flies out to Rome.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Outgoing call is traveling. Taxi cab. Rome.
- Incoming call is stationary. Concierge's Desk. Hotel in Rome.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#16
PAI SCREEN TIME IN	01:25:48
PAI SCREEN TIME OUT	01:25:58
TOTAL PHONE SCREEN TIME	: 10

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Isabel is conducting security strategy over the cell phone in her apartment

TELEPHONIC DEVICES INVOLVED:

- Isabel uses a cell phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- Julia Roberts' publicist is seeking special permission for her to visit and touch the very special faberge egg.
- Isabel refuses permission and stresses that they cannot disable the pressure sensors.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Isabel needs to maintain tight security at all costs.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress call is stationary. Isabel's hotel. Rome.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#17
PAI SCREEN TIME IN	01:28:50
PAI SCREEN TIME OUT	01:29:20
TOTAL PHONE SCREEN TIME	: 30

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Bruce Willis, a good friend of Julia Roberts, places a call to Julia Roberts herself after having just bumped into Tess who resembles Julia Roberts quite a bit.
- Tess grabss the phone and talks to the real Julia Roberts.

TELEPHONIC DEVICES INVOLVED:

- Tess uses a bar shaped cell phone. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- Okay so Tess is posing as a pregnant Julia Roberts and is staying at the same hotel that Bruce Willis who is a close friend of the real Julia Roberts is staying. Bruce runs into Tess and wants to confirm her identity by calling the real Julia Roberts

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Bruce Willis needs to confirm Tess is Julia by calling Julia on her cell phone.

ENSUING ACTION:

- Call is interrupted by elder Ocean member Leopold who is posing as Julia's physician and demands that Bruce not use his phone for fear that the baby could be effected.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress call is stationary. Hotel lobby. Rome.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- N/A.

TITLE	Oceans 12
GENRE	Crime
SCREENWRITER	George Nolfi
TOTAL RUNNING TIME	02:05:00
PHONE AIDED INCIDENT #	#18
PAI SCREEN TIME IN	01:43:13
PAI SCREEN TIME OUT	01:43:22
TOTAL PHONE SCREEN TIME	: 09

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? N/A.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Rusty and Isabel sit across from each inside a Gulfstream luxury business jet set to take her to see her dad. The two have made amends.

TELEPHONIC DEVICES INVOLVED:

- Isabel presents Rusty's cell phone physically in air. No call in progress.

STORYLINE INFORMATION REVEALED:

- Since the two old flames have made amends she is now ready to give Rusty his phone back. She tosses it to him

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Rusty finally gets his phone back.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Scene is stationary. Interior cabin business jet. Italy.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- N/A.

APPENDIX B

Phone Aided Incident Logs: The Bourne Supremacy (2004)

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#1
PAI SCREEN TIME IN	00:30:51
PAI SCREEN TIME OUT	00:31:07
TOTAL PHONE SCREEN TIME	:16

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- U.S. government officer John Nebbins receives a call from CIA back home with criminal statistics on Jason Bourne who happens to be sitting behind him custody at this time.

TELEPHONIC DEVICES INVOLVED:

- Nextel model I 50/Mindspring PDA. Incoming call, cellular.
- Plantronics hands free headset. Outgoing call, landline.

STORYLINE INFORMATION REVEALED:

- Nebbins learns that his suspect is an "agency priority target".
- Bourne is a trained killer.
- CIA is determined to capture him.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- U.S. officials need to let the foreign arresting party that Jason Bourne is a lethal threat to them.
- Bourne's objective to escape is realized when he uses the distraction created by the phone to knock the agent unconscious.

ENSUING ACTION:

- The agent acknowledges the information given, terminates the call, and draws his sidearm. Bourne is faster than the agent and embassy guard and bludgeons both. Next he grabs the agent's phone/PDA and transfers information via what is known commercially as a S.I.M. or (Subscriber Identity Module) card to his phone's hard drive and flees the office.
- Jason Bourne now has keyless access to the agent's BMW sedan due to S.I.M. card data transfer. He throws a new set of license plates and drives off.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Incoming call location is stationary. Naples, Italy.

- Outgoing call location is stationary. Virginia, U.S.A.

**CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC
DEVICE USED AND THE LOCATION IN WHICH IT IS?:**

- N/A.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#2
PAI SCREEN TIME IN	00:32:10
PAI SCREEN TIME OUT	00:32:54
TOTAL PHONE SCREEN TIME	: 44

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- The disheveled agent answers a call from chief investigator Pamela Landy in Langley, Virginia.
- Call is being monitored by Jason Bourne who is driving away in the agent's car. He is able to do this because of the data obtained from the agent's phone.

TELEPHONIC DEVICES INVOLVED:

- Agent's Nextel model I 50/ Mindspring brand PDA. Incoming, cellular.
- Chief Landy uses a "Clamshell" style cell phone. Outgoing, cellular.
- Bourne eavesdrops with his Siemens bar phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- Bourne learns that Pamela Landy is in charge of capturing him. He intercepts and saves her cell number for future contact with his cell phone.
- He discovers he is being framed for two recent gruesome murders.
- Pamela Landy is on a plane to Berlin as she is speaking.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The CIA's need to emphasize the severity of the situation by calling Bourne armed and extremely dangerous is carried out verbally on the cell phone.
- Jason Bourne's need for information on why the authorities want him dead is enabled through the use of the cell phone's functionality.

ENSUING ACTION:

- N/A.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Incoming call location is stationary. Naples, Italy.
- Outgoing call is in motion throughout the city of Langley, Virginia.
- Monitoring call is in motion throughout Germany.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- All three cell phones are used within a 2, 800 mile radius instantaneously.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#3
PAI SCREEN TIME IN	00:41:04
PAI SCREEN TIME OUT	00:41:27
TOTAL PHONE SCREEN TIME	: 23

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- After entering a fellow killer's chic Berlin flat, Bourne wrangles and bounds his victim's hands. It is during the interrogation sequence that the ringer from a European land line phone lends a big enough aural distraction for the victim to fight back.

TELEPHONIC DEVICES INVOLVED:

- European household phone. Incoming, landline.

STORYLINE INFORMATION REVEALED:

- The fellow killer informs Jason that Conklin, his loyal, former operations director was killed just after his last job.
- He's told that nobody is running his branch of service called Treadstone since it has been shut down and they are the last two remaining super agents left alive.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Bourne's need to get in contact with Conklin has now been squelched due to news of his death.
- The fellow agent's need to wrestle free and stay alive was nearly realized before an eerie phone cord death disconnects him from the story.

ENSUING ACTION:

- A 00:01:53 second long close quarter combat sequence unfolds soon after the ringer goes off.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Incoming call location is stationary. Chic apartment in Berlin, Germany.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- A European landline corded phone rings inside of an apartment in Berlin that houses a professional killer who has just now heard his phone ringer for the very last time.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#4
PAI SCREEN TIME IN	00:45:35
PAI SCREEN TIME OUT	00:46:14
TOTAL PHONE SCREEN TIME	: 39

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Jason Bourne uses a public phone in the Berlin Ostbahnhof Airport lobby to call hotels in search of Pamela Landy's room.
- Various concierge characters responding to his inquiry which he speaks in German.

TELEPHONIC DEVICES INVOLVED:

- European public phone with chartreuse colored handset. Outgoing, land line.

STORYLINE INFORMATION REVEALED:

- He scores residence information for Pamela Landy after three different call attempts with the Westin Grand Hotel.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The audible access to information provided by the public phone allowed for a filmic sequence to yield a unique sense of immediacy.

ENSUING ACTION:

- Bourne slams down the odd colored handset and heads for the Westin Grand Berlin.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Outgoing call location is a stationary public place of transition. Ostbahnhof Airport, Germany.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- A European public phone anchors this PAI. All public phones have cords and proper housing that limits movement. A cramped, sweaty, panicky feel comes across the screen when viewing this sequence.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#5
PAI SCREEN TIME IN	00:46:42
PAI SCREEN TIME OUT	00:47:11
TOTAL PHONE SCREEN TIME	: 29

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Jason Bourne places an outgoing cellular call to the concierge of the Westin Grand Hotel to engage Pamela Landy's room phone.
- Next he walks up to the concierge and asks her to call Pamela as well. A subsequent tight shot of the desk phone's LCD panel reveals "RM 235".

TELEPHONIC DEVICES INVOLVED:

- Bourne uses a Siemens brand "Bar" style phone. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- Pamela Landy is in her hotel room # 235 at this present time.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Jason Bourne's need to know Pamela's exact room # is met and made possible entirely through the call taking place on his cell phone.

ENSUING ACTION:

- Bourne dismisses the concierge and heads directly for Landy's room. Just as he makes eye contact with her room Landy's is seen exiting and heading towards the waiting limosine outside. He follows her by taxi.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Outgoing call is traveling. Front lobby of the Westin Grand Hotel.
- Incoming call is stationary. Pamela Landy's room #235.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- N/a.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#6
PAI SCREEN TIME IN	00:49:57
PAI SCREEN TIME OUT	00:50:49
TOTAL PHONE SCREEN TIME	: 52

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Looking through the scope of a high powered sniper rifle Jason Bourne steadies the cross hairs on Landy. He uses a hands free earpiece to place an outgoing cellular call.
- Incoming call is received by agent Landy and is soon monitored by all in command center.

TELEPHONIC DEVICES INVOLVED:

- Bourne uses a Siemens brand "Bar" style phone. Outgoing, cellular.
- Agent Landy receives on agency "Clamshell" type phone. Incoming, cellular.

STORYLINE INFORMATION REVEALED:

- Bourne hears officially that the program that he is a product of called Treadstone has been inactive for two years.
- Landy tells him that he is wanted for the murder of an aristocratic couple in Berlin.
- Bourne recognizes a character named Alexandra Strauss. Her role was that of program counselor to the highly trained super killers.
- Bourne says he wants to come in, but wants to do so with somebody he knows like Alexanra.
- He dictates to Landy that he will meet Alexandra with Landy's phone in her possession in 30 minutes under the world clock.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The need to know who is currently running Treadstone has been satiated with news of the programs extinction.

ENSUING ACTION:

- Bourne dashes off to the public plaza containing the world clock.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Building rooftop in Berlin.
- Incoming call is stationary. Downtown CIA command center. Berlin.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :N

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#7
PAI SCREEN TIME IN	00:53:52
PAI SCREEN TIME OUT	00:53:59
TOTAL PHONE SCREEN TIME	: 07

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Alexandra receives an incoming cellular call on Pamela Landy's phone from Jason Bourne at precisely the right time and place agreed on.
- Bourne is physically following Alexandra while evading secret police in surrounding area
- Landy along with the entire command center can be monitoring the conversation.

TELEPHONIC DEVICES INVOLVED:

- Bourne uses a Siemens brand "Bar" style phone. Outgoing, cellular.
- Alexandra uses Landy's cell phone. Incoming, cellular.

STORYLINE INFORMATION REVEALED:

- Jason tells her to board the tram.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Bourne needs to get the straight story from Alexandra.
- Alexandra needs to lure Bourne in for capture by Pamela Landy.

ENSUING ACTION:

- Alexandra boards the trolley as told.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Outgoing call is traveling. Public square protest in Berlin.
- Incoming call is traveling. Same public square in Berlin.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- N/a.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#8
PAI SCREEN TIME IN	01:06:58
PAI SCREEN TIME OUT	01:07:02
TOTAL PHONE SCREEN TIME	: 04

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Jason Bourne is searching a hotel room scene of a crime he committed for Treadstone when the room phone ringer goes off two times.

TELEPHONIC DEVICES INVOLVED:

- Standard European hotel room land line.

STORYLINE INFORMATION REVEALED:

- Flashback footage from past crime confirms that Bourne's memory has been erased.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Bourne interprets the phone ringer as a warning that authorities are near

ENSUING ACTION:

- He crosses through to an adjacent room and brachiates down the fire escape.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Incoming call stationary. Hotel Brecker in Berlin.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- N/a.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#9
PAI SCREEN TIME IN	01:14:15
PAI SCREEN TIME OUT	01:14:48
TOTAL PHONE SCREEN TIME	: 33

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming .

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Uri, a man hired to kill Bourne, has just received a cellular call from Ward.

TELEPHONIC DEVICES INVOLVED:

- Uri's Motorola cellular phone. Incoming, cellular.
- Ward uses a standard hotel phone. Outgoing, landline.

STORYLINE INFORMATION REVEALED:

- Uri was supposed to have had Jason Bourne killed by now.
- Ward attempts to blackmail Uri and tells him that if he kills Bourne, he kills the investigation!

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Ward's need to strong arm Uri.
- Uri reinforces his need for affirmation that he owes "the company" nothing.

ENSUING ACTION:

- Borne reveals himself to Ward out of the room's shadows. He captures an incriminating testimony on cassette and leaves Ward alone with a handgun to think about his options.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Ward's hotel room in Germany.
- Incoming call is stationary. Uri's penthouse in Germany.

CORRELATION DISCRPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- N/a.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#10
PAI SCREEN TIME IN	01:18:48
PAI SCREEN TIME OUT	01:18:59
TOTAL PHONE SCREEN TIME	: 11

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Several intelligence operatives are shown feverishly monitoring Jason Bourne's whereabouts. There are a cacophony of telephonic sounds filling the cinematic space. Scene climaxes when a male agent grabs a landline phone with frustration and listens and says: " Call me as soon as he is here!"

TELEPHONIC DEVICES INVOLVED:

- European office phone. Incoming, landline.

STORYLINE INFORMATION REVEALED:

- Jason Bourne is at large.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Agent's need to know about Bourne's status is unmet when he is informed that they do not have Mr. Bourne yet in custody.

ENSUING ACTION:

- Hangs up phone. Continues virtual manhunt.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Incoming call is stationary. CIA Command center. Berlin

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- N/a.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#11
PAI SCREEN TIME IN	01:20:47
PAI SCREEN TIME OUT	01:21:04
TOTAL PHONE SCREEN TIME	: 17

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? N/A.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Uri confronts Kiril from his limosine and asks:
 URI: Your phone is off. What the hell is going on?
 KIRIL: You said I had a month off.
 URI: You said Jason Bourne is dead.

TELEPHONIC DEVICES INVOLVED:

- * CELLULAR RELATED DIALOGUE

STORYLINE INFORMATION REVEALED:

- Kiril will set out to kill Bourne. He too is a super killer.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Until now Uri's needs for Kiril's services were met with a phone call, take the immediacy of phone use out of the equation and you have to actually find and meet this person and speak to him face to face.

ENSUING ACTION:

- Kiril realizes his vacation is over and darts off in pursuit of Bourne.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- * CELLULAR RELATED DIALOGUE takes place in Moscow, Russia.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- N/A.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#12
PAI SCREEN TIME IN	01:23:24
PAI SCREEN TIME OUT	01:23:31
TOTAL PHONE SCREEN TIME	: 07

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming .

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Kiril takes an incoming cellular call while driving.

TELEPHONIC DEVICES INVOLVED:

- Kiril uses a bar shaped cell phone. Incoming, cellular.
- Authorities on other line no seen and barely audible.

STORYLINE INFORMATION REVEALED:

- Kiril receives updated info on Bourne's location in Moscow.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Kiril's need to finish the job he started is close to being over

ENSUING ACTION:

- Kiril commits a 180 degree turn in his shiny BMW and heads for Bourne.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Incoming call traveling. Kiril's BMW. Moscow, Russia.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- N/A.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#13
PAI SCREEN TIME IN	01:24:25
PAI SCREEN TIME OUT	01:24:32
TOTAL PHONE SCREEN TIME	: 07

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming .

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- The taxi driver that Jason hired to take him to see a friend in the Russian suburbs has just received a call from authorities verifying that he drove him.

TELEPHONIC DEVICES INVOLVED:

-Taxi driver takes call on a bar shaped cell phone. Incoming, cellular.

STORYLINE INFORMATION REVEALED:

- Bourne has traveled to this suburban location in the hopes of finding the daughter of the parents he murdered under the influence of Treadstone years before.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Russian authorities need to know where Jason Bourne has gone is met through the cellular phone call taken by the taxi driver.

ENSUING ACTION:

- The heat is on for Bourne. Once the cabbie was informed about his lethal cargo, he screeches away leaving Bourne with no transportation.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Incoming call is stationary. Inside a taxi cab. Moscow, Russia.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? :

- N/A.

TITLE	The Bourne Supremacy
GENRE	Action
SCREENWRITER	Tony Gilroy
TOTAL RUNNING TIME	02:29:00
PHONE AIDED INCIDENT #	#14
PAI SCREEN TIME IN	01:40:15
PAI SCREEN TIME OUT	01:41:27
TOTAL PHONE SCREEN TIME	1:12

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming .

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Pamela Landy receives a call from Bourne while at her desk.
- Bourne is perched in a high rise next to Landy's building.

TELEPHONIC DEVICES INVOLVED:

- Landy uses a "Clamshell". Incoming, cellular.
- Bourne is hands free with earpiece. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- The call was made to see if the manhunt is still in effect for Bourne.
- Landy confirms she received the tape with Ward's confession on it.
- She reveals Jason Bourne's real name, birthdate and place, and thanks him for his help.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Jason's needs to know the man hunt has stopped.
- Landy needs to thank him.

ENSUING ACTION:

- Bourne delivers the final line of the movie during the call with "Get some rest Pam, you look tired". Revealing that he is watching her closely as usual.

LOCATION TYPE : STATIONARY, OR TRAVELING?

- Call is taken in a stationary setting. Landy's office. New York.
- Bourn is stationary. Adjacent building. New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS? : N/A

APPENDIX C

Phone Aided Incident Logs: The Day After Tomorrow (2004).

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#1
PAI SCREEN TIME IN	00:11:09
PAI SCREEN TIME OUT	00:12:02
TOTAL PHONE SCREEN TIME	: 53

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- After sneaking in a drink after work a Japanese business man receives an incoming cellular call from his wife.

TELEPHONIC DEVICES INVOLVED:

- Mr. Ikigami uses a Panasonic made bar shaped cell phone. Incoming, cellular.

STORYLINE INFORMATION REVEALED:

- The weather is changing drastically on a grand scale.
- Everyday people like Mr. Ikigami are in danger of losing their lives.
- Boulder size chunks of hale pelt the set of the Chiyoda District, Tokyo.
- Mr. Ikigami is crushed by splattered rubble from hale.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Ikigami's wife calls him for assurance and nurturing.
- He reassures wife and knows what he must do to hide the guilt of grabbing a quick one after work. Although soon none of this will matter.

ENSUING ACTION:

- This humble business man is squashed by a large chunk of falling debris.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Incoming call is traveling. Japanese bar, Chiyoda District Japan.
- Outgoing call location is stationary. Ocean's home. New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- None other than the cellular call being the last conduit of communication through which he and his wife exchanged their last words.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#2
PAI SCREEN TIME IN	00:12:45
PAI SCREEN TIME OUT	00:13:37
TOTAL PHONE SCREEN TIME	: 52

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Jack has just come home from a Polar expedition and calls his wife.
- His wife is a domesticated mom at home.

TELEPHONIC DEVICES INVOLVED:

- Jack uses a Sony model cordless phone. Outgoing, landline.
- Wife is on a Uniden model cordless phone. Incoming, landline.

STORYLINE INFORMATION REVEALED:

- Jack wants to know why his son Sam is failing calculus.
- His job as a polar researcher keeps him from home so often he feels he is not as close to his son as he wants to be.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Wife has a scheduling conflict and needs Jack to commit to an airport drop off for their son tomorrow.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Jack's work place. Washington, D.C.
- Incoming call location is stationary. Jack's house. Washington, D.C.

CORRELATION DESCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- For both callers cordless phone are used within household settings.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#3
PAI SCREEN TIME IN	00:22:45
PAI SCREEN TIME OUT	00:24:09
TOTAL PHONE SCREEN TIME	1:24

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Professor Razin calls Jack to inform that his prediction about a new ice age is about to become true.
- Jack is asleep and is woken by the phone ring.

TELEPHONIC DEVICES INVOLVED:

- Professor is on a cordless phone. Outgoing, landline.
- Jack is on a cordless phone. Incoming, landline.

STORYLINE INFORMATION REVEALED:

- Jack has created a model for erratic weather patterns he predicted would start happening.
- The professor wants to apply his model to the current crazy weather patterns now occurring all over the world.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Razin needs to inform Jack that only he knows what is going on with the weather.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Weather Lab, Scotland.
- Incoming call location is stationary. Jack's house. Washington, D.C.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- For both callers cordless phone are used within household settings.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#4
PAI SCREEN TIME IN	00:25:19
PAI SCREEN TIME OUT	00:25:34
TOTAL PHONE SCREEN TIME	:15

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Weather station guy answers a call from a field reporter on the beach.
- Reporter getting drenched says its hailing on the beach.

TELEPHONIC DEVICES INVOLVED:

- Station guys takes call on a hefty 80s style phone. Incoming, landline.
- Reporter uses a Motorola bar shape cell phone. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- In disbelief the city of Los Angeles is shown under siege by the increasingly life threatening weather fronts.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The reporter needed to call with the latest info on how weather is in the field. He is also used as a barometer for how the weather is effecting the man on the street.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Huntington Beach, Los Angeles.
- Incoming call location is stationary. Television station, downtown L. A.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#5
PAI SCREEN TIME IN	00:25:40
PAI SCREEN TIME OUT	00:26:01
TOTAL PHONE SCREEN TIME	:21

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.
CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Weather center guy calls the television weather man.
- T.v. weather man is woken from a sleep.

TELEPHONIC DEVICES INVOLVED:

- Weather center guy. Outgoing, landline.
- T.v. weather man takes call on cordless phone. Incoming, landline.

STORYLINE INFORMATION REVEALED:

- Weather center guy suggests issuing a Tornado warning in L.A.
- T.v. weather man walks with cordless phone to his balcony to witness the destruction first hand.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Weather center guy had to inform the weather man.
- Viewers need to know that their lives are in danger!

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Television station. Downtown Los Angeles.
- Incoming call location is stationary. House in West Hollywood. Los Angeles.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- Weather center guy uses a conventional hardlined " Red Phone" for this emergency situation within a conventional weather station setting.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#6
PAI SCREEN TIME IN	00:28:10
PAI SCREEN TIME OUT	00:28:35
TOTAL PHONE SCREEN TIME	:25

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing.
CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Weather center guy places a warning call to television weather man.
- T.v. weather man is outside in the middle of a downtown street.

TELEPHONIC DEVICES INVOLVED:

- Weather center guy uses "Red Phone". Outgoing, landline.
- T.v. weather man uses bar shaped cell phone. Incoming, cellular.

STORYLINE INFORMATION REVEALED:

- Weather man on the street is in immediate danger and should leave as soon as possible.
- The storms are getting worse.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Weather man receives a warning to flee just as he stares down a huge tornado in front of him.

ENSUING ACTION:

- Weather man flees in car and gets hit by a falling bus while attempting a U turn.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Television station. Downtown Los Angeles.
- Incoming call location traveling. On downtown street. Los Angeles.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- The sound of a cellular busy signal is heard while the camera captures a smashed weatherman in his BMW.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#7
PAI SCREEN TIME IN	00:36:02
PAI SCREEN TIME OUT	00:36:30
TOTAL PHONE SCREEN TIME	: 28

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In Progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Sam talks to his father.
- Jack talks to son.

TELEPHONIC DEVICES INVOLVED:

- Sam is on a traditional payphone. Outgoing, landline.
- Jack uses a cordless phone.. Incoming, landline.

STORYLINE INFORMATION REVEALED:

- Sam says he is stuck in New York until tomorrow when he will catch a train to Washington, D.C.
- Jack's concern for his son's wellbeing grows. He knows the worst is yet to come.
- Sam is safe inside a school.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Sam reassures his father that he is alive and will survive.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Public pay phone. New York City.
- Incoming call location stationary. Jack's office in D.C.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- An actual real life payphone is used in this scene. Sam had to wait in line to use it. He had to pay with real coin to maintain his connection.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#8
PAI SCREEN TIME IN	00:41:22
PAI SCREEN TIME OUT	00:41:58
TOTAL PHONE SCREEN TIME	: 36

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In Progress.
CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- The professor calls Jack from his now snowed in observatory to let him know that the weather is getting colder and more violent.
- Jack listens intently at his office.

TELEPHONIC DEVICES INVOLVED:

- Professor is on a cordless phone. Outgoing, landline.
- Jack uses a desktop speakerphone Incoming, landline.

STORYLINE INFORMATION REVEALED:

- Evidence shows a larger than life frozen hurricane taking form over multiple hemispheres of the earth.
- People are freezing the instant they step outside.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Professor needs Jack to analyze a mountain of accumulated computer.
- Jack accomodates.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Outgoing call is stationary. Public pay phone. New York City.
- Incoming call location stationary. Jack's office in D.C.

CORRELATION DISCRPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- Jack makes use of his desktop speakerphone so others can access the professor's information.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#9
PAI SCREEN TIME IN	00:46:30
PAI SCREEN TIME OUT	00:46:37
TOTAL PHONE SCREEN TIME	: 07

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In Progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- "Cellular Dialogue" occurs when an anonymous character can be heard asking the caller on the other line to please have her mother call her a.s.a.p.

TELEPHONIC DEVICES INVOLVED:

- Anonymous caller uses anonymous cell phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- More and more people are being affected by the weather.
- Cellular phones are a great thing to have right now, however signal service is probably doomed when the cold front takes effects.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Anonymous character need assurance from her mother. She will receive that assurance when the mother calls her back on her cell phone.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress call is stationary. New York Public Library. New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- Anonymous character's only source of communication is her cell phone during this crisis.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#10
PAI SCREEN TIME IN	00:47:24
PAI SCREEN TIME OUT	00:47:29
TOTAL PHONE SCREEN TIME	: 05

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? N/A.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- A caller on the street in need of his says " I can't reach my driver. I lost the signal.

TELEPHONIC DEVICES INVOLVED:

- Caller uses a flip cell phone. Idle, cellular.

STORYLINE INFORMATION REVEALED:

- Even the upper class of society is being inconvenienced by the storms

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The caller's need to get in the car and drive somewhere is fulfilled with a call to his driver on his cell phone.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress call is stationary. Outside New York Public Library. New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- Caller is helpless in society without cellular telephone service.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#11
PAI SCREEN TIME IN	00:51:56
PAI SCREEN TIME OUT	00:54:04
TOTAL PHONE SCREEN TIME	2:08

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Incoming call from Professor in Scotland to Jack.
- Jack takes call again on his office speaker phone.

TELEPHONIC DEVICES INVOLVED:

- Professor uses a cordless phone. Outgoing, land line.
- Jack uses both a desktop speaker phone and a private cordless phone. Incoming, landline.

STORYLINE INFORMATION REVEALED:

- Discovery of weather super cells around the world confirms data that suggest the world is entering an ice age.
- Jack tells the professor to get outta there!

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Jack's need for updated info on the world catastrophe is fulfilled by professor.

ENSUING ACTION:

- Scene ends with signal break up and failure of Professor's call from Scotland. A sign of impending doom creeps o'er head.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In progress call is stationary. Weather center. Scotland.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- Professor's call is taken mostly on the speakerphone, however Jack switches to a private hard line when juicy details about the severity of weather are discussed.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#12
PAI SCREEN TIME IN	00:54:26
PAI SCREEN TIME OUT	00:54:31
TOTAL PHONE SCREEN TIME	: 07

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Cellular atmosphere is felt
- A middle aged male character and younger female character cross the screen and each other while talking on their respective cell phones. The female conversation spills over with her saying that the power is out and that she has been there all day.

TELEPHONIC DEVICES INVOLVED:

- Male uses a clam shell style. In progress, cellular.
- Female uses a bar shaped. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- The weather is not subsiding.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Overall the need for assurance from loved ones is most sought after with cellular usage.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Male's in progress call is stationary. New York Public Library Lobby. New York.
- Female is pacing a bit while her call is in progress. N.Y.C. Public Library Lobby.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- As usage of cellular phones increases, the battery supply decreases.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#13
PAI SCREEN TIME IN	00:54:47
PAI SCREEN TIME OUT	00:54:49
TOTAL PHONE SCREEN TIME	: 02

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- A frigid man has just tried unsuccessfully to place a cellular phone call.
The operator says " No call can be placed at this time.

TELEPHONIC DEVICES INVOLVED:

- Man uses a standard cell phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- Despair along with sub zero frigidity is creeping in.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The man's need for assurance through a cellular phone conversation remains unfulfilled.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Male's in progress call is stationary. New York Public Library Lobby.
New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- The frigid weather is now affecting all telecommunications service.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#14
PAI SCREEN TIME IN	00:55:37
PAI SCREEN TIME OUT	00:55:49
TOTAL PHONE SCREEN TIME	: 12

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing.
CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- In the midst of a restless crowd of people Jack's son Sam and a fellow debating team member exchange the following cellular dialogue:
 SAM: Did you reach your little brother yet?
 BOY: No, no there is still no service. Damn cell phones!

TELEPHONIC DEVICES INVOLVED:

- Boy holds a clam shell style cell phone. Idle, cellular.

STORYLINE INFORMATION REVEALED:

- The reality of the disaster has sunk in for many.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The boy's need to get in touch with his brother is not being met telephonically.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Male's in progress call is stationary. New York Public Library Lobby. New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- The frigid weather still affects all telecommunications service.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#15
PAI SCREEN TIME IN	00:56:31
PAI SCREEN TIME OUT	00:58:33
TOTAL PHONE SCREEN TIME	2: 02

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing
CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Sam wades through frigid flood water in a hallway to get to the only working phone on the premise to place a call to his parents.
- Parents receive call on speakerphone.

TELEPHONIC DEVICES INVOLVED:

- A submerged public payphone. Outgoing, land line.
- Parents on speakerphone. Incoming, speaker phone.

STORYLINE INFORMATION REVEALED:

- Sam's parents tell him not to leave his location. Do not head south like the others are doing.
- Laura and Brian's parents will be contacted.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Sam discloses his location and assures parents that he is o.k..

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Sam is practically drowning while using a partially submerged pay phone in library hallway. New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- The nemesis of the cell phone happens to be the last and only reliable phone to use for these survivors. A PUBLIC PAY PHONE! The scene was made possible because it required the character to come to it for use. Sam's character would have had a much less dramatic call experience if he did not have to wade through icy water to assure his folks he is o.k.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#16
PAI SCREEN TIME IN	01:09:17
PAI SCREEN TIME OUT	01:09:25
TOTAL PHONE SCREEN TIME	: 28

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? N/A.
CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Cellular Dialogue.
 - When a New York City Guard assumes leadership over the refugees inside the library.
- GUARD: When was the last time anyone got a signal on the cell phone?
- LADY: Well I got through to my cousin in Memphis an hour ago. They're being evacuated to the south.

TELEPHONIC DEVICES INVOLVED:

- N/A.

STORYLINE INFORMATION REVEALED:

- The guard feels compelled to journey south on foot.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The guard needs the most current information possible regarding the weather.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Guard is on a balcony. New York Public Library Lobby. New York.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- The frigid weather has affected all communications.

TITLE	The Day After Tomorrow
GENRE	Science Fiction
SCREENWRITER	Roland Emmerich / Jeffrey Nachmanoff
TOTAL RUNNING TIME	02:03:00
PHONE AIDED INCIDENT #	#17
PAI SCREEN TIME IN	01:11:25
PAI SCREEN TIME OUT	01:11:51
TOTAL PHONE SCREEN TIME	: 26

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Jack speaks to his wife from his office.
- Wife is at work in a hospital hallway.

TELEPHONIC DEVICES INVOLVED:

- Jack uses a clam shell style cell phone. Outgoing, cellular.
- Wife uses a wall hung courtesy phone. Incoming, land line.

STORYLINE INFORMATION REVEALED:

- Jack promises to meet her in Mexico.
- He pledges his love for her.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Wife receives husband's assurance and validation for a good life.
- Jack knows he must survive to keep his promise.

ENSUING ACTION:

- N/A.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Jack's call is stationary. Office, Washington, D.C.
- Wife's call is stationary. Hospital, Washington, D.C.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- Mounted wall phone in a hospital hallway.

APPENDIX D

Phone Aided Incident Logs: The Grudge (2004)

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#1
PAI SCREEN TIME IN	00:18:09
PAI SCREEN TIME OUT	00:18:36
TOTAL PHONE SCREEN TIME	: 27

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In Progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Karen Davis is in conversation with her boss Alex inside of the Grudge's house.

TELEPHONIC DEVICES INVOLVED:

- Karen uses a flip phone. In Progress, cellular.

STORYLINE INFORMATION REVEALED:

- A shocked and unnerved Karen tells Alex about her meeting with a little boy who was taped inside a closet.
- Alex is on his way over to the house.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Karen feels confident knowing her boss is on his way.
- Karen was able to inform

ENSUING ACTION:

- Karen clamps her cell phone shut and fiddles with it in nervous anticipation.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- In Progress call is stationary. The grudge house. Tokyo, Japan.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

-N/A.

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#2
PAI SCREEN TIME IN	00:20:39
PAI SCREEN TIME OUT	00:21:13
TOTAL PHONE SCREEN TIME	: 34

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Social worker Karen has been assigned to take care of an elderly lady residing at the Grudge house. She is just getting familiar with the house and surrounding when an incoming call ring breaks the foreboding silence. A message is left by concerned daughter Susan for her mother.

TELEPHONIC DEVICES INVOLVED:

- Digital answering machine. Incoming, cellular.

STORYLINE INFORMATION REVEALED:

- Caring daughter Susan is dreading the worst.
- Fatal danger to mother is imminent.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Susan calls her mother to see if her health needs are being met.
- Susan needs are not met entirely with the answering machine message because she is only able to communicate in one direction.

ENSUING ACTION:

- A figure resembling the ailing mother passes through the corridor behind Karen just after Susan hangs up.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Incoming call is stationary. The grudge house. Tokyo, Japan.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- Incoming call is received by a digital answering machine, now almost obsolete due the saturation and increased capabilities of the cellular phone.

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#3
PAI SCREEN TIME IN	00:37:37
PAI SCREEN TIME OUT	00:38:02
TOTAL PHONE SCREEN TIME	: 25

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? N/A.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Japanese law enforcement personnel are scouring the Grudge house for any type of evidence regarding recent surrounding deaths. Inspectors listen in on an un played message.

TELEPHONIC DEVICES INVOLVED:

- Cordless phone unit with built in digital answering machine.

STORYLINE INFORMATION REVEALED:

- Mathew's sister Susan has called and leaves the following message:
- SUSAN: Hey guys its Susan. Matt are you there? Pick up! O.k. , well I'm leaving work now so you can try my cell or give me a call later. I'm just a little worried about mom. I just want to make sure she's o.k. Just call me when you can, o.k. A Digital answering voice trails with Thursday 8:27 p.m. End of messages. Beep.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- A message left on an answering machine is the equivalent of an unfulfilled need. It is mono directional. She will only have her need for assurance fulfilled when she receives a call back.
- Inspectors have Karen as a new point of contact for the case.

ENSUING ACTION:

- The chief notices the handset missing. He depresses the handset pager and with partner in tow follows the ring tone to an upstairs bedroom where they find not only the handset but a piece of hair and two bodies.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Message playback is stationary. The grudge house. Tokyo, Japan.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- Susan's message is left on a combination cordless phone and digital answering machine unit.

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#4
PAI SCREEN TIME IN	00:42:14
PAI SCREEN TIME OUT	00:42:41
TOTAL PHONE SCREEN TIME	: 27

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Susan places call via a hands free headset. Interestingly she is leaving the very message overheard by the inspectors in PAI #3.

TELEPHONIC DEVICES INVOLVED:

- Hands free headset. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- Susan leaves the following message:
- SUSAN: Hey guys its Susan. Matt are you there? Pick up! O.k. , well I'm leaving work now so you can try my cell or give me a call later. I'm just a little worried about mom. I just want to make sure she's o.k. Just call me when you can o.k.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Susan's concern for her mother's wellbeing is expressed in her voice mail message. Her need for assurance is not fulfilled.

ENSUING ACTION:

- Susan exits her office and heads down a corridor.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Susan's call is stationary. Susan's office building. Tokyo, Japan.

IS THERE A CORRELATION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS:

- A hands free headset is used in a business setting.

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#5
PAI SCREEN TIME IN	00:43:45
PAI SCREEN TIME OUT	00:44:05
TOTAL PHONE SCREEN TIME	: 20

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Whilst exiting down a hallway at work Susan hears creepy noises and gets freaked out and heads for the stairwell. Here she takes an incoming cellular call. Her caller I.D. displays the name Mathew. A sigh of relief before she answers. She repeatedly asks who it is yet what is heard is the nasty noise signature of the Grudge and then a busy signal.

TELEPHONIC DEVICES INVOLVED:

- Susan uses a bar type phone. Incoming, cellular.

STORYLINE INFORMATION REVEALED:

- The Grudge obviously has her on its death list. The creature appears to interrupt the flow of electricity and can assume the identity of others callers on the cell phone.
- The Grudge curse will consume Karen soon.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Susan's need to feel safe is temporarily fulfilled when she sees her caller ID flash Mathew.

ENSUING ACTION:

- The creature is making its way up the stairwell below her and snatches her lucky rabbit's foot just before her narrow escape.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Susan is stationary when taking call. Corporate building stairwell. Tokyo, Japan.

IS THERE A CORRELATION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS:

- Because of the cell phone's mobility she is able to take the call from inside stairwell.

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#6
PAI SCREEN TIME IN	00:49:12
PAI SCREEN TIME OUT	00:49:34
TOTAL PHONE SCREEN TIME	: 22

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Incoming.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- At home safe in her apartment Susan receives a call on her cordless phone. Once again the call is from Mathew. This time we can hear his voice, he is in the lobby downstairs and wants to know Susan's number for a buzz in. She replies with " 1601 , I'll buzz you in.

TELEPHONIC DEVICES INVOLVED:

- Susan uses her apartment cordless phone. Incoming, landline.

STORYLINE INFORMATION REVEALED:

- It appears that the Grudge is capable of manipulating human identity and the science of telephony.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Susan receives assurance from just hearing Mathew's voice. Her physical disposition changes.
- She "buzzes" him in physically through her secured apartment entrance.

ENSUING ACTION:

- Immediately after she buzzes Mathew through the lobby doors her apartment doorbell rings. She opens the door to an empty hallway. The Grudge's creepy noise signature grows in intensity along with Susan's fear until she drops and shatters her cordless phone rendering it useless. Of course the creepy noise can still be heard and so Susan runs inside her apartment and goes to bed assuming all will go away. Unfortunately her assumption deemed fatal. The Grudge ends up grappling her from under her bed sheets.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Incoming call is traveling. Susan's apartment. Incoming, cellular.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- A cordless phone within an apartment setting.

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#7
PAI SCREEN TIME IN	01:14:07
PAI SCREEN TIME OUT	01:14:30
TOTAL PHONE SCREEN TIME	:23

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? N/A.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- Karen has just returned home in search of her boyfriend. Her apartment has been ransacked. She gazes toward the cordless telephone / digital answering machine with the blinking red light. She checks the message.

TELEPHONIC DEVICES INVOLVED:

- Cordless telephone / digital answering machine. Recorded message.

STORYLINE INFORMATION REVEALED:

- DOUG: Karen its me. Where have you been all day? I'm really worried about you. The care center called. Alex and Yoko are dead. I found your research and, did you go to that house? I'm coming to find you.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Doug leaves message with bad news in the hopes of warning Karen to stay away from the Grudge house.
- Doug has gone to the house in search of Karen.
- Karen is freaked out as a result.

ENSUING ACTION:

- Karen runs across town to the Grudge house in search of Doug.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Digital voice message is played back in a stationary setting. Karen and Doug's apartment. Recorded voice message, left by cellular phone call.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- A cordless phone / digital answering machine within an apartment setting.

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#8
PAI SCREEN TIME IN	01:15:02
PAI SCREEN TIME OUT	01:15:12
TOTAL PHONE SCREEN TIME	:10

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? Outgoing.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- From inside the Grudge house Doug calls Karen on his cell phone. A ring tone can be heard and in the background a door can be seen creeping open.

TELEPHONIC DEVICES INVOLVED:

- Bar shaped cellular phone. Outgoing, cellular.

STORYLINE INFORMATION REVEALED:

- The call being placed by Doug is the one Karen heard on the answering machine. Time and space are not chronological in this part of the movie.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- Doug's need to speak to Karen is not yet fulfilled.

ENSUING ACTION:

- Karen arrives and enters the Grudge house in search of Doug.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Doug's call is stationary. The House of Grudge, Tokyo, Japan.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- The director has taken advantage of the film space behind characters when they are engaged on a cell phone. In this instance the audience can see a door slowly open behind Doug suggesting that the Grudge is encroaching on Doug.

TITLE	The Grudge
GENRE	Horror
SCREENWRITER	Stephan Susco
TOTAL RUNNING TIME	01:31:00
PHONE AIDED INCIDENT #	#9
PAI SCREEN TIME IN	01:15:34
PAI SCREEN TIME OUT	01:16:45
TOTAL PHONE SCREEN TIME	1:11

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- As Karen explores the house and calls out Doug's name, a voice talking on a cell phone is heard upstairs. Once at the top of the staircase the camera pans over to the already dead professor having a soothing conversation with his girlfriend:
- PETER: ... (on cell phone) I'll call you before I leave. Its probably gonna be ten minutes. Yeah, no I'll be home soon. Yeah. I love you too! (Ends call with push of button)

TELEPHONIC DEVICES INVOLVED:

- Bar shaped cellular phone. In progress, cellular.

STORYLINE INFORMATION REVEALED:

- The character on the phone talking to his girlfriend has been dead for a while according to the story. Suddenly he is alive and assuring his loved one that he will be home for dinner soon.

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The professor gives a specific frame of time as to when he will be on his way to physically be home for the night. Assurance.

ENSUING ACTION:

- He terminates call and walks into a room where a little boy is playing on the floor. He looks up and stares at Karen across the hall.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- Professor's call is stationary. Upstairs in the Grudge house. Tokyo, Japan.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?:

- Well the professor's cell phone is being used by a character who is already dead. The location is once again the interior of the Grudge house.

APPENDIX E

Phone Aided Incident Logs: 50 First Dates (2004)

TITLE	Fifty First Dates
GENRE	Romance
SCREENWRITER	George Wing
TOTAL RUNNING TIME	01:39:00
PHONE AIDED INCIDENT #	#1
PAI SCREEN TIME IN	00:00:01
PAI SCREEN TIME OUT	00:00:02
TOTAL PHONE SCREEN TIME	1:04

CALL TYPE: INCOMING, OUTGOING, OR IN PROGRESS? In progress.

CHARACTERS INVOLVED AND THEIR CONDITIONS OF ATTENDANCE:

- 10 characters play a role in this OPENING MONTAGE.
- 4 of these characters are talking on their cell phones.

TELEPHONIC DEVICES INVOLVED:

- Professional white female uses a flip phone. In progress, cellular.
- Asian American female mortician uses a bar phone. In progress, cellular.
- Middle aged white woman in car on a Siemens bar type.
- 30 ish white male bluecollar worker uses an i50 Nextel bar shaped phone.

STORYLINE INFORMATION REVEALED:

- Dialogue relates to the lead character Henry Roth and his mischievous, Casanova like experiences shared with each of the four characters.
- Details about their experiences are revealed over the phone by the following characters:

<u>SHOT #</u>	<u>SETTING</u>	<u>TELEPHONIC DEVICE</u>
1	Two adult white females chatting at home. WOMAN A: I met this guy.	N/A
2	Professional, 30ish white female. WOMAN B: It was the best week of my life.	C P
3	Pair of white females in office setting. WOMAN C: It was just a little vacation romance.	N/A
4	Female African American hairstylist. WOMAN D: But he was so sweet.	N/A
5	White female dentist with white female patient. WOMAN E: He took me to all these cool local places.	N/A
6	Pair of white females in office setting. WOMAN C: We went scuba diving...	N/A
7	Professional, 30ish white female.	C P

8	WOMAN B: Snorkeling... Female African American hairstylist.	N/A
9	WOMAN D: mountain climbing... Female Asian American mortician (English subtitle).	CP
10	WOMAN F: We went cliff diving. Middle aged white woman in car.	CP
11	WOMAN G: Well, we got a little drunk. Professional, 30ish white female.	CP
12	WOMAN B: He gave me... White female dentist with white female patient.	N/A
13	WOMAN E: ...a back rub. Two white females chatting at home.	N/A
14	WOMAN A: We slow danced... Female African American hairstylist.	N/A
15	WOMAN D: ...in the rain. Pair of white females in office setting.	N/A
16	WOMAN C: But it wasn't just about the sex. Female Asian American mortician (English subtitle)	CP
17	WOMAN F: He pounded me like a mallard duck. Two adult white females chatting at home.	N/A
18	WOMAN A: It ended kind of weird though. Pair of white females in office setting.	N/A
19	WOMAN C: When I asked for his phone number told me... Professional, 30ish white female.	CP
20	WOMAN B: ...he's married... White female dentist with white female patient.	N/A
21	WOMAN E: ...GAY! ... Female African American hairstylist.	N/A
22	WOMAN D: ...entering the priesthood. A couple of white female firefighters.	N/A
23	WOMAN H: He says he doesn't believe in phones. Middle aged white female in car.	CP
24	WOMAN G: He just ran away. Two white females chatting at home.	N/A
25	WOMAN A: You know its just a little fling, but... Pair of white females in office setting.	N/A
26	WOMAN C: I will never forget my week... A couple of white female firefighters	N/A
27	WOMAN H: ...with Henry Roth. Professional, 30ish white female.	CP
28	WOMAN B: Henry Roth. Middle aged white female in car	CP
29	WOMAN G: Harry, Harry Pair-o-testicles. Female Asian American mortician.	CP
	WOMAN F: Henry Roth.	

30	Female African American hairstylist. WOMAN D: Henry Roth.	N/A
31	White male factory worker. MAN A: Henry Roth.	CP
32	White female dentist with white female patient. WOMAN E: Henry Roth.	N/A
33	Young white female.	N/A

WOMAN I: Henry Roth. Why didn't you tell me you were a secret agent?

CHARACTER NEEDS FULFILLED BY PHONE INCIDENT:

- The above four characters all have their need to swap juicy Henry Roth details met through the explicit use of the cell phone.

ENSUING ACTION:

- Henry Roth's current brunette haired sweetie, WOMAN I, is left on a pier while he makes a secret agent get away on a jet ski.

LOCATION TYPE: STATIONARY, OR TRAVELING?

- WOMAN B's In Progress call is traveling. Walking to work. Major city.
- WOMAN F's In Progress call is stationary. Emergency Room.
- WOMAN G's In Progress call is traveling. Car in traffic.
- MAN A's In Progress call is stationary. Break room at work.

CORRELATION DISCRIPTION BETWEEN THE TYPE OF TELEPHONIC DEVICE USED AND THE LOCATION IN WHICH IT IS?

- N/A.